PART III—STUDY OF ANCIENT MONUMENTS AND SITES.

KOLAR DISTRICT.

Mulbagal.

The larger temples of Mulbāgal have already been described in the Annual Report of this department for the year 1930, pp. 17–18. Some of the smaller temples which deserve notice here are: the Nāchchāramma temple at the foot of the Mulbāgal hill, a ruined temple about a hundred yards to its south-west and the Vidyāśaṅkara temple which is situated beside the tank called Śankara Tīrtha at a little distance to the south-east of Mulbāgal.

NĀCHCHĀRAMMA TEMPLE.

Name of goddess.

The Nāchchāramma temple stands at the foot of the hill. It is a cave temple with a navaraṅga built in front whose doorway is to the south. A flight of steps leads into the cave shrine of the goddess. The deity, about 3½′ high, is rude and is called Pārvatī by the local people. But in the inscription No. Mulbāgal 7 of 1416 A.D. the name of the goddess is given as Nāchidēvī and she is called the chief goddess of the place. The structure is of the 15th century.

Description.

The navaraṅga is plain and has in the central square four Dravidian pillars with cubical and octagonal mouldings. On the cubical mouldings appear padma medallions in relief. The capitals are of the imitation ribbed pattern met with in the 14th and 15th century structures at Terakaṇāmbi and elsewhere in South Mysore. Two rude images, one of Gaṇēśa and the other of Mahishāsuramardinī, are set up in the navaraṅga.

The temple is not architecturally important. The occurrence of the capitals of pillars usually met with in South Mysore is however to be noted.

RUINED TEMPLE ON THE HILL.

General description.

Since the main god of the temple on the hill is missing and there is no inscription referring to the temple, it is not known for which god the temple was built. The temple is much ruined and stands on a hillock rising immediately to the south-east of the main hill at Mulbāgal. It is a granite structure consisting of a garbhagṛiha, an open vestibule and a navaraṅga, of which the last has two entrances—one on the

east and the other on the south. In workmanship the structure reminds us of the 14th and 15th century temples of the Vijayanagar period.

The outer walls are plain and are raised on a basement consisting of two plain right-angled cornices. The eaves have a sharp curve with a row of sea-horses above them as at Terakāṇambi and elsewhere. The pillars inside the navaraṅga are Dravidian in style having cubical, octagonal, sixteen- and thirty-two-sided mouldings The capitals have the imitation ribbed mouldings and plantain bud hangings. The ceilings are all plain except for a padma medallion appearing on the central one. The temple appears to have had a tower originally; but this has completely disappeared now. The structure is not architecturally important.

VIDYĀ-ŚANKARA TEMPLE.

Date.

The Vidyā-Śaṅkara temple is situated to the north-west of Śaṅkara Tîrtha. It is a granite structure endowed in 1389 A.D. by Bukka II King of Vijayanagar. It has now become dilapidated and is not architecturally important.

General description.

It consists of a garbhagṛiha enshrining a low liṅga called the Vidyā-Śaṅkara liṅga, a closed vestibule and a navaraṅga having a doorway on the south. In front of the navaraṅga doorway is a porch of three squares connecting which and another dilapidated mono-celled shrine is another porch. The brick tower above the garbhagṛiha of the temple is much ruined.

LAKSHMĪ-NĀRĀYAṆA TEMPLE.

To the west of the above-mentioned temple is another smaller temple, also ruined. It perhaps originally enshrined the god Lakshmī-Nārāyaṇa mentioned in Mulbāgal 10 of 1339 A.D.

VIGHNĒŚVARA SHRINE.

The mono-celled Vighnēśvara shrine lies a few yards to the west of the Vidyā-Śaṅkara temple. It is a granite structure built to enshrine a relievo figure of Gaṇēśa carved on a large boulder which contains several inscriptions in Kannaḍa and Nāgari.

Goribidnur.

VENKAṬARAṀAṆASVĀMI TEMPLE.

Plain structure.

The Venkaṭaramaṇasvāmi temple is a very plain structure of about the Nāyak period consisting of a garbhagṛiha, a closed vestibule of three squares and a raṅga-maṇṭapa having in its middle square four Dravidian pillars with cubical and eight-sided mouldings.

Rude images.

The main image is about 4′ high. It is four-handed, with dāna, chakra, śankha and gadā. It is very rudely carved. Similarly the images guarding the garbhagriha doorway are also rude and dwarfish. In the vestibule are kept a stone image of the goddess Alamēlammā and a metallic processional group of Janārdana. The image of the goddess is four-handed with abhaya, padma, padma and dāna. The prabhāvali is of the same stone.

The temple is architecturally unimportant.

Gudibande.

History of the place.

The history of Guḍibaṇḍe is given in the Annual Report of this department for 1914. The place is said to have derived its name from the temple (*guḍi*) that is built on a rock (*baṇḍe*) to the east of the place. The tank of the village which is called Baira-sāgara is said to have been constructed by Baire Gauḍa who was a Pāḷḷegār of the place and is known to have built also the fortress on the hill which rises immediately to the north of the village. A little distance to the south of the village there is a hamlet called Haḷe-Guḍibaṇḍe which is said to have been the older town.

ŌBALA NARASIMHA TEMPLE.

(Pl. II, 1).

Cave shrine.

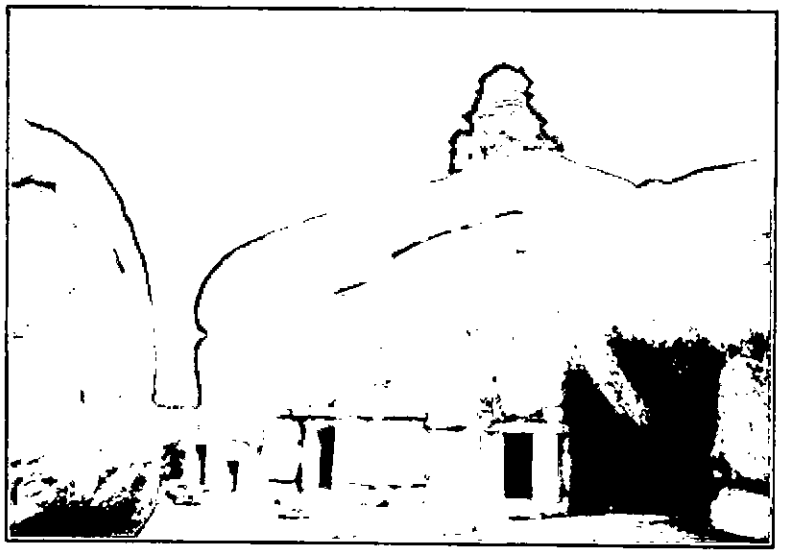
The temple from which the name of the place is said to have been derived is dedicated to Ōbala (or Ahōbila) Narasimha worshipped in the form of a natural stone. There is no image. The structure is really a cave shrine with stone walls built on the four sides in front of the cave. Above the boulder which contains the cave is constructed a brick and mortar tower. The temple faces south.

The cave is divided into two chambers of which the inner one forms the garbhagṛiha and the outer one a maṇṭapa. The latter has a doorway guarded by dvārapāla figures. On the north outer wall of the maṇṭapa appear rude relievo figures of Vāmana, Rāma, Varāha and Ugra-Narasimha. There are also crude carvings of a matsya and a serpent.

The structure appears to be of the 17th or even of the 18th century. It is not important architecturally. A new inscription was discovered to the south-west of the temple.

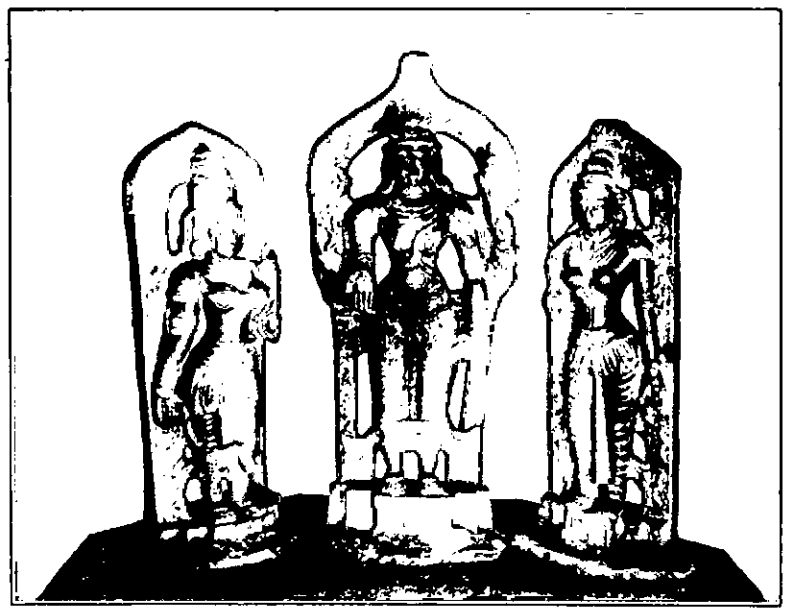
GŌPĀLAKṚISHṆA TEMPLE.

The Gōpālakṛishṇa temple which is now much ruined stands about 50 yards to the north of the Ōbala Narasimha temple. It consists of a garbhagṛiha, an open



1. OBALA NARASIMHA TEMPLE, GUDIBANDA (p. 32).

2. FORT WALL PROVIDED WITH A GATEWAY, GUDIBANDA HILL (p. 35).



3. VENKATARAMANA AND HIS CONSORTS, VENKATARAMANA TEMPLE, DEVARAGUDIPALLI (p. 41).

4. OUTER WALL, SVAYAMBHUVESVARA TEMPLE, MADIVALA (p. 50).

vestibule, a navaraṅga and a porch. The outer walls which had been constructed of brick have all mostly disappeared. The brick tower too is gone. The main image of the temple is missing.

THE GUḌIBAṆḌE HILL.

The fortified hill at Guḍibaṇḍe is locally called Surasadmagiri. The following are the several points of interest that we come across as we ascend the hill :—

Points of interest.

1. Āñjanēya temple.
2. Rock-cut steps.
3. First line of fortifications with bastion. There are rock-cut steps by the side of the fort walls.
4. Second line of fortifications provided with bastions.
5. A *doṇe* or pool of water.
6. A cross wall connecting the main fort and built to protect the gateway mentioned below (No. 7).
7. Natural gateway formed by boulders.

The two lines of fortifications mentioned above are free from the use of mortar. They have also no parapets.

8. Bastion with which is connected the cross wall mentioned in No. 6.
9. A *doṇe* or pool of water.
10. Gateway and third line of fortifications. The gateway and the walls have brick and mortar parapets above, which evidently seem to have been put up during the Moslem period. The parapets are provided with musket holes and cannon platforms. The stone slabs used in the construction of this line of fort walls are neatly dressed and pointed with mortar. The gateway consists of six squares and the two rows of pillars belonging to it are all plain with cubical mouldings.
11. Kṛishṇa temple.—This temple is immediately behind the gateway described above and has become very much dilapidated. But it indicates that the gateway was originally a Hindu construction. The structure is very plain with its outer walls built of rubble in some places and of brick and mortar in others. It has a garbhagṛiha, an open vestibule and a front maṇṭapa. The four central pillars of the last are Draviḍian in style and contain cubical and eight-sided mouldings. The ceilings and the doorway jambs are all plain. The main god of the temple is missing. The structure is said to belong to the period of Rāme Gauḍa, the brother-in-law of Baire Gauḍa, the Pāḷḷegar of the place.

12. A group of about six *dones*.
13. Grinding mill of stone, probably used for making gunpowder.
14. A bastion belonging to the third line of fortifications. It is provided with not only the usual musket holes and cannon platform but also with underground rooms entered by two narrow flights of steps. The underground rooms were perhaps used for storing gunpowder or as guard rooms.
15. A deserted and ruined temple.
16. Gateway with *diḍḍi-bāgilu*. Fourth line of fortifications provided with brick parapets, etc., like the third line.
17. Above the gateway is a bastion belonging to the fifth line of fortifications. The brick parapet above the bastion has the relief figure of a lotus having minute petals.
18. Another natural gateway formed by two large boulders. To the west of the left boulder is a sally port leading down the hill on the west.
19. A cross wall connecting another line of fortifications.
20. A natural gateway formed by boulders.
21. Another gateway.
22. Old smithy beneath overhanging boulders to the left of the boulders mentioned above.
23. Another cross wall connecting a bastion.
24. An arched gateway having a Gaja-Lakshmī group on its lintel. In a cross wall to the left of this gateway on the outside is a small stone relievo figure of Hanumān. The presence of Hanumān and Gaja-Lakshmī indicates that the gateway is Hindu in construction. The arch indicates Muslim influence. Above the gateway is a high brick parapet which is undoubtedly of the Moslem period. Probably the construction is of the days of Hyder or Tipu.
25. A maṇṭapa probably used as a powder magazine.
26. A bastion further up with a fort wall running westward.
27. A cross wall running at right angles to the bastion mentioned above and provided with two narrow openings at bottom which were probably used for observing the enemy.
28. Bastion with a row of powder magazines to the right. The parapet above the magazines is connected with a huge rocky boulder.
29. A flight of steps leading up to another fort wall. To the left of the steps are the ruins of an old structure which appears to have faced east and been provided with a low brick and mortar railing in front and an arched narrow window, also of brick and mortar, on the south. The structure was perhaps used as a *chāvaḍi*.

30. A *doṇe* or pool of water to the north of the gateway mentioned in No. 24. The wall of the gateway is carried northwards and then is constructed in a curve so as to bound the outer margin of the pool: and further up it is connected with a huge boulder.

31. Fort wall built of large slabs and provided with a gateway (Pl. II, 2). Above there are battlements on one of which is carved the figure of a man's head. The slabs of the wall are joined one to another by grooves cut on their edges. No mortar is used. In front of the gateway there is a stone-built maṇṭapa with Dravaḍian pillars. The eaves of this maṇṭapa have a row of small hanging lotus buds. The fort wall, the maṇṭapa and the gateway are all evidently Hindu in construction. On the inside of the gateway there is a maṇṭapa supported on Draviḍian pillars having the cubical and eight-sided mouldings.

32. *Doṇe.*—The water of this *doṇe* is said to be very deep. It is a perennial spring with good drinking water.

33. Rock-cut steps.

34. Granary.—The building is now used as a place for entertainments.

35. Fort wall which is in continuation of the wall mentioned under 31. The wall surrounds the huge central rock on top of the hill and on the rock are built the granary mentioned above (No. 34) and the temple mentioned below (No. 36).

36. Rāmēśvara temple.—This is a structure of the late Vijayanagar period consisting of a garbhagṛiha, a vestibule and a front maṇṭapa with a pillar in front. The temple faces east. The outer walls are plain and the slabs are joined by grooves and mortar. The pillars of the front maṇṭapa are Draviḍian, having the usual cubical and other mouldings. On the cubical mouldings appear the relievo figures of Ganēśa, lion, Nandi, peacock, monkey, yāli, nāgabandha, liṅga, lady, etc. Only the central ceiling is deep and raised on two sets of corner stones with a low padma pendant in the centre. In the vestibule are kept rude small stone images of Gaṇēśa and Nandi. The liṅga in the main cell is small. The pillar in front of the temple is ornate, though carved of granite. On a carved cubical base rises a sixteen-fluted shaft which is surmounted successively by ornamental, cubical, wheel-shaped and lotus-shaped mouldings. The capitals have plantain bud hangings. Above the capital appears a square abacus well carved on its four sides with downward dentil mouldings. The four corners of the base of the pillar have rearing lions while the facades of the base have the relievo figures of Sūrya on his seven-wheeled chariot (west), Nandi couching (north), Vīrabhadra (east) and Kaṇṇappa (south) kicking the liṅga. The plinth on which the pillar stands consists

of three cornices of which the one at the top has the kīrtimukha-ornamentation.

To the north of the temple is the Pārvatī shrine which contains an image of the late Vijayanagar period. The image is like the Apītakuchāmbā and Girijāmbā images at Nandi.

CHANDRANĀTHA BASTI.

Jaina vestiges.

The village of Guḍibaṇḍe appears to have been a prosperous Jaina settlement also. There are two principal bastis at the place and a hillock called Pāda Beṭṭa where the old Jaina monks are said to have been performing *sanyasana*.

Description.

The Chandranātha basti is also known as the Chikka Basti and appears to date from about the Vijayanagar period judging from the pillars of the navaraṅga and of the mukha-maṇṭapa. The structure consists of a square garbhagṛiha, a closed vestibule, a navaraṅga and a front maṇṭapa, the last with a pātāḷānkaṇa attached to it. The pātāḷānkaṇa is approached by a flight of steps flanked by elephants on either side. The main image in the garbhagṛiha is of white marble and in the seated posture. It is about a foot in height. Several metallic images are kept in the vestibule. They are all of the different Tīrthaṅkaras. On the cubical mouldings of the four central pillars of the navaraṅga appear the relievo figures of a cow, a crescent, a peacock and a serpent, and several gods and goddesses. The central ceiling of the navaraṅga is deep and raised on four sets of corner stones with a relievo padma in the centre. On the cubical mouldings of the pillars of the mukha-maṇṭapa appear the relievo figures of birds and animals. The four pillars of the pātāḷānkaṇa are however sixteen-fluted. A brick and mortar niche in the parapet above the pātāḷānkaṇa contains the stucco image of Chandranātha with his emblem, the crescent, on the pedestal.

DODDA BASTI.

Older basti.

This basti is to the north-west of the Chikka Basti and appears to be much older than the latter, though plain. It is raised on a basement consisting of two cornices of which the upper has the kīrti-mukha ornamentation at intervals. Between the two cornices is a frieze depicting gods, animals and men in various attitudes. Among these may be noticed the following: a lion attacking a man (south), a yāli rider (north-west) and two wrestlers (north).

Description.

The basti consists of a garbhagṛiha, a vestibule of three aṅkaṇas of which the side ones have been converted into cells and given doorways, a navaraṅga and a porch of three aṅkaṇas. The flight of steps leading to the porch is guarded by elephants.

The navaraṅga is a spacious hall, about 28′ square, with four Dravidian pillars in the middle, each of which has cubical mouldings bearing the figures of seated and standing Jaina saints, caparisoned horse, rosettes, lovers, nāgabandha, yāli, elephant, etc. The central ceiling is somewhat deep and is raised on two sets of corner stones. It has a low padma in the centre. The navaraṅga seems to have had a doorway on the south also originally.

VENKAṬARAMAṆASVĀMI TEMPLE.

Outer view.

The Venkaṭaramaṇasvāmi temple in the village is also a structure of the Vijayanagar period and consists of a garbhagṛiha, a vestibule, a navaraṅga and a front maṇṭapa with a pāṭāḷānkaṇa in front. The outer walls are raised on a basement consisting of two flat cornices in between which is a frieze of sculptures depicting in relief rosettes, padmas, snakes, matsya and so on. The eaves are straight-sided with the brick parapet above having a row of parrots. On the south parapet above the garbhagṛiha is the stucco representation of a very large seven-ḥooded serpent. Corresponding to this on the south-west side the parapet has the stucco representation of the god Ranganātha. The north parapet of the temple has also several interesting stucco groups among which may be mentioned a tiger attacking a boar. There is a low brick and mortar tower above the garbhagṛiha.

Garuda pillar.

In front of the temple there is a tall monolithic pillar which appears to be very similar to the pillar in front of the Rāmēśvara temple on the hill, though it is perhaps less fine. The pillar is tapering and is set upon a basement consisting of three cornices of which the last from the bottom has been ornamented with kīrtimukhas alternating with figures of seated lions. The base of the pillar is carved on all the four sides with the figures of Garuḍa (west), Janārdana (north), standing Narasimha (east) and Hanumān treading on Akshayakumāra (south).

Images.

The main image of the god Śrīnivāsa in the garbhagṛiha is about 2′ high with a stone tōraṇa. The god is four-handed with dāna, chakra, śankha and kaṭi. The garbhagṛiha ceiling is raised on four sets of corner stones with no carving in the middle. The ceiling of the vestibule is plain. In the vestibule are kept the images of the Śrīvaishṇava saints, Vishvaksēna and a warrior who is pointed out as Tirumangai Âḷvār. The last image holds a drawn sword and a buckler in his hands and wears the kācha or loin cloth of a wrestler.

Front mantapa and patalankana.

The central ceiling of the front maṇṭapa has a padma pendant carved in its centre with figures of lizards on either side. The front row of the pillars in the maṇṭapa are Dravidian in workmanship with figures on their cubical mouldings and with

plantain bud hangings. The four pillars of the pātāḷānkaṇa have square bases and sixteen-fluted shafts with an ornamental band in the middle of each shaft. These pillars have also the plantain bud capitals.

Mahadvara.

The mahādvāra in front of the temple appears also to belong to the same period as the temple. The doorway of the mahādvāra is guarded by figures of female deities standing on yālis from whose trunks issue ornamental creeper scrolls which are carried on the lintel of the doorway and terminate in a kīrtimukha. On the outer walls of the mahādvāra are the relievo figures of a camel, a dancing group, fighting tuskers, a naked lady sitting in an obscene posture and a fish and an elephant facing each other. The significance of the last representation is not known.

ĪŚVARA TEMPLE.

The Īśvara temple of the village is situated at a little distance to the north of the Venkaṭaramaṇa temple. It is a structure of more recent times with its outer walls built of size stones and with pillars and ceilings of no architectural merit. The temple consists of a row of three cells containing from right to left: Gaṇēśa, liṅga and Pārvatī. It is said that the temple is of the Pāḷḷegār period and that the front maṇṭapa was put up recently. The temple is not important from the archæological point of view.

Devaragudipalli.

The village of Dēvaraguḍipalli is situated about two miles to the south-east of Bāgepalli. The ancient name of the place was Gaḍida. The name Gaḍidampaṭṇa was also used. It is said that the place is one of the three ancient towns which were known to have been existing in olden times.

VENKAṬARAMAṆASVĀMI TEMPLE.

Date.

In the inscriptions Nos. 15 and 16, Bāgepalli Taluk, Epigraphia Carnatica, Vol. X, Kolar District, the god of this temple is called Prasanna Śrīnivāsa and Tiruvēngaḍanātha. The temple is a large structure built in the Draviḍian style of architecture. But the prākāra is a recent structure like the pillared open maṇṭapa in front of the temple. The original temple inside the prākāra consists of a garbhagṛiha, two vestibules of which the outer is open, and a navaraṅga. According to the inscriptions it was built in 1391 A.D. by Tirumala Nāyaka, grandson of Teppada Nāgaṇṇa Voḍeyar during the time of the Vijayanagar King Harihararāya. The

sculptors who are said in the inscriptions to have constructed the temple were Nāyoṇḍē Kāmōja and Bairōja.

Outer view.

The outer walls of the temple are raised on a basement consisting of three cornices, the first of which from the bottom is octagonal, the second square and the third square with dentil drops. The walls of the navaraṅga are relieved, at intervals, by right-angled pilasters bearing creepers and the loaf and biscuit-shaped ornamentation as in the 14th century structures of the South Mysore school. The outer walls of the garbhagṛiha and vestibule are also relieved by similar pilasters; but the pilasters here have no loaf and biscuit-shaped mouldings. They have instead the brackets of the imitation ribbed pattern and vertical scroll ornamentation on their shafts.

On the north and south outer walls of the navaraṅga there are niches bearing boat-shaped turrets which are raised on eaves-shaped cornices having the kīrtimukha and creeper ornamentation. The south niche bears a perforated window in the shape of a creeper scroll, while the north niche is empty. In the panels between the pilasters on the outer walls appear relievo figures just above the basement cornices. Starting from the south-east and proceeding clockwise they are as follows :—

1. Trivikrama.
2. Vāmana—A peculiar figure wearing beard and with hunch back. The figure wears a loin cloth or *daṭṭi* like a Brahmachāri and an Yajñōpavīta. His hair is tied in a knot above his head and he holds in his left hand an umbrella and a daṇḍa. In his left arm pit appears a palm leaf manuscript. His right hand is stretched forward in the attitude of begging.
3. King Bali seated in state on his royal couch with his queen standing in front of him and pouring water from a vessel. The scene shows the act of making the gift.

South—

4. Vāli and Sugrīva engaged in a fight.
5. Figure of a warrior holding a drawn sword.
6. A marching lion.
7. An archer wearing kirīṭa.
8. A lady in labour. Two ladies attend on her. The pregnant lady is in standing posture.
9. A lady—two-handed—holding lotus in the left.
10. Janārdana with abhaya, chakra, śankha and gadā.
11. Lakshmī-Nārāyaṇa.
12. Fish (Matsya).
13. Kāliya-mardana.

West—

14. Hanumān.
15. An obscene group on the garbhagṛiha outer wall.

North—

16. Yōgā-Narasimha. A Matsya above.
17. Kneeling Garuḍa.
18. Kūrma (Tortoise).
19. Obscene group.
20. Ananta Padmanābha.
21. An eight-handed Ugra-Narasimha.
22. Lakshmī-Narasimha.
23. Sarasvatī.
24. A lady attendant.
25. Seated Vishṇu in sukhāsana. The right lower hand rests freely on the raised right knee, while the left lower hand is in the abhaya pose. In the back hands are held chakra and śankha.

North-east—

26. Rāma and Lakshmaṇa.
27. Four-handed Vēṇugōpāla.
28. Hayagrīva.

The eaves above the temple have a sharp curve and are relieved at intervals by kirtimukhas. A frieze of sea horses appears above the eaves of the navaraṅga. It may be mentioned here that the sea-horses appear in temples at Rāghavāpura, Terakaṇāmbi, etc., in South Mysore.

Navaranga.

The navaraṅga doorway is guarded by a pair of dvārapāla figures which are dwarfish in stature. On the lintel appears a Gajalaksmī group. The corner pilasters inside the navaraṅga hall have capitals with plantain bud hangings. In the centre of the hall there are four Dravidian pillars which have the usual cubical and eight-sided mouldings. On the cubical mouldings are carved the relievo figures of Hanumān in the striking attitude, an elephant, gaṇḍabhēruṇḍa, a monkey, yāli, lion, kukkuṭa, cow and calf, a lady at toilet, a trunked yāli, man and tiger, two lions standing back to back with a common head shaped like a kīrtimukha arch, kalaśa, caparisoned horse, a warrior, an obscene figure, dancing ladies, peacock, padma medallions, etc.

The central ceiling of the navaraṅga is raised on two sets of corner stones with a padma pendant in the centre surrounded by low relievo figures of the eight Dikpālakas. The lower set of the corner stones has the carvings of padmas and wheeling acrobats.

Vestibules.

On either side of the open outer vestibule are two Dravidian pilasters with their capitals having the plantain bud hangings. The ceiling of the vestibule has in the middle a padma relief. The doorway of the inner vestibule has the figures of dwarfish dvāra-

pālas on either side and the scroll, bead and padma ornamentation on the jambs and lintel. There is also a Gaja-Lakshmī group on the lintel.

The ceiling of the inner vestibule has also a padma in the middle; but unlike the padma of the outer vestibule ceiling, the padma here is inset in a square. The ceiling of the garbhagriha is raised on two sets of corner stones and has also a padma.

Images in garbhagriha.

The main god of the temple stands on a broad Garuḍa pedestal with his two consorts standing on either side of him (Pl. II, 3). Each of these images is independent having its own prabhāvaḷi carved of stone. On the prabhāvaḷi of the main image appear the ten avatārs of Vishṇu. The image is about 4½′ high includiug the tōraṇa. In the four hands of the god are held the following attributes: dāna, chakra, śankha and kaṭi. The kirīṭa of the god, the contour of the limbs, the disposal of the fingers and the drapery suggest that the image is carved in imitation of Hoysaḷa sculptures, though the prabhāvaḷi appears to be somewhat peculiarly designed. The image of the consort on the right has a well-worked breast band while that of the one on the left is more slim and with finer folds appearing on the drapery. The latter image is more graceful and impressive. The entire group of images speaks well of the art of the period following, as it does, the traditions of the Hoysaḷas on the one hand and those of the Draviḍian sculptures on the other. Thus the image of the goddess to the right of the god is more Hoysaḷa in character and that of the one to the left reminds us of the sculptures of the Chōḷa period. In the image of the main god both the traditions have a happy blend.

Bagepalli.

NARASIMHASVĀMI TEMPLE.

General description.

The Narasimhasvāmi temple in the village of Bāgepalli is a late Vijayanagar period structure having no architectural importance. It consists of a garbhagriha, a vestibule and a front maṇṭapa which is open. The pillar in front of the temple is about 18′ high including the plinth on which it is set up.

The outer walls of the temple are raised on a basement consisting of two square cornices between which is carved a long panel representing low relievo figures of animals, birds and men. On the outer walls appear the figures of elephants, lions and obscene groups. The pillars of the maṇṭapa are Draviḍian in style and have, on their cubical mouldings, relief figures of gods, men and animals.

Sadali.

Sādali is a roadside village situated about 18 miles to the south-east of Bāgepalli. The old temples at the place which are not very far removed from one another are situated in the fields near the roadside.

IŚVARA TEMPLE.

The Īśvara temple is an old structure of about the 14th century built in the Dravidian style. It consists of a garbhagṛiha, a vestibule and a navaraṅga. On the south there is a fallen maṇṭapa. The outer view of the temple does not call for any special remark. The basement has plain cornices square in shape. The navaraṅga doorway is guarded by dvārapalas, while the lintel has the figure of Gaṇēśa. The jambs are ornamented with scroll and bead work. The pillars inside the navaraṅga are all Dravidian in style having ribbed mouldings on the brackets as at Terakaṇāmbi and elsewhere in South Mysore. On the cubical mouldings of the pillars appear the figures of several gods and men.

CHENNAKĒŚAVA TEMPLE.

Outer view.

The Chennakēśava temple is similar to the temple at Dēvaraguḍipalli in workmanship. The mahādvāra in front of the structure is rudely constructed. The temple consists of a garbhagṛiha, a vestibule, a navaraṅga and a porch. The outer walls are built on a basement, about 5½′ high, consisting of five cornices which are as follows: square, octagonal, square, and square with dentil drops. The walls are relieved by right-angled pilasters. Among the images on the walls may be mentioned the following: an old man, a man and a lady, a dancing couple, Rāma and Lakshmaṇa seated with Hanumān in front, Rāma and Lakshmaṇa standing, Śēshaśāyi, Vēṇugōpāla, Ugra-Narasimha, Vidyādharī and the daśāvatāras, like the natural Matsya, Kūrma, Varāha, Narasimha, bearded Vāmana, Bali with consorts on throne and Trivikrama; Vāli and Sugrīva, Garuḍa, Āñjaneya, Yāli and elephant, Buddha, a Sukhāsīna-mūrti, Matsya attacked by a warrior or demon (Hiraṇyāksha ?), makara, lion, wrestlers, deer, etc. The images on the outer walls of the garbhagṛiha and vestibule have peeled off. The walls have niches bearing boat-shaped turrets. The eaves are sharp and ornamented with kīrtimukhas at intervals. Above the eaves appears a frieze of sea-horses.

The porch measures two aṅkaṇas by one. On the cubical mouldings of the pillars are carved the figures of Ugra-Narasimha, Janārdana, seated lion, Vēṇugōpāla, dancers, Hanumān, Lakshmī-Nārāyaṇa, Sarasvatī, Vishṇu, etc.

Inner view.

The navaraṅga doorway is guarded by dvārapāla figures. On the lintel appears a Gaja-Lakshmī group. The jambs are ornamented with scroll and bead work. The navaraṅga pillars are Dravidian in style with the nāgabandha and other designs appearing on the cubical mouldings. The central ceiling of the navaraṅga is raised on two sets of corner stones.

The vestibule is a double one with the outer aṅkaṇa being open. The doorway of the inner aṅkaṇa is guarded by dvārapālas and has the image of Chennakēśava on the lintel. The jambs are designed like those of the navaraṅga doorway with scroll and bead work. The main image of the temple is missing.

Nachipalli.

Hero stones.

Nāchipaḷḷi is a small village which has now become a suburb of Robertsonpet on the north-east. To the north of the village is a dry field belonging to one Mr. Venkaṭarāmiah where stands a row of more than a dozen vīragals bearing sculptures of dead heroes and their sati wives. Some of the heroes are on horse-back while at least one of them has a royal umbrella held above, with a woman following him. About half a dozen vīragals have shrines protecting them with side slabs and top slabs. On three of these wall slabs inscriptions in Grantha characters of about the 13th century were found. One of these shrines with its top slab remaining intact might be mistaken for a dolmen. It is definitely different from anything prehistoric.

Parandapalli.

Prehistoric cromlechs.

Following the pipe line path towards Bētamaṅgala, and at a distance of about 2 miles from Robertsonpet T. B., we reach Pārāṇḍapaḷḷi which is a small village situated in the midst of a number of rocky heights. To the east of the village about 2 miles away (where there is the 7/4th furlong stone from Bētamaṅgala) on the top of a rocky ridge and on its sides we find more than a hundred cromlechs with the rings of stones appearing just above the ground (Pl. III, 1). The diameters of these rings vary from about 40′ to 7′. These definitely prehistoric structures close to the gold mining area deserve to be excavated and studied. With these we may compare the cromlechs discovered near Hungunda, about 7 miles from here.

Betamangala.

Antiquity of the place and temples.

Bētamaṅgala is the headquarters of a hobli in the Bowringpet Taluk. It is situated at a distance of about 8 miles from the Kolar Gold Fields. The place appears to have been one of great antiquity. In the inscriptions it is called Vijayāditya Maṅgala of which the modern name is said to be a corruption. The earliest inscription at the place is Bowringpet 4 which is inscribed on the octagonal west basement cornice of the garbhagṛiha of the Vijayēndra temple. This inscription which is ascribed to the 10th century (c. 950 A.D.) refers to the restoration of the tank of the village. It does not refer to the construction of the temple. But there is no doubt that the cornice on which it is inscribed forms part of the original

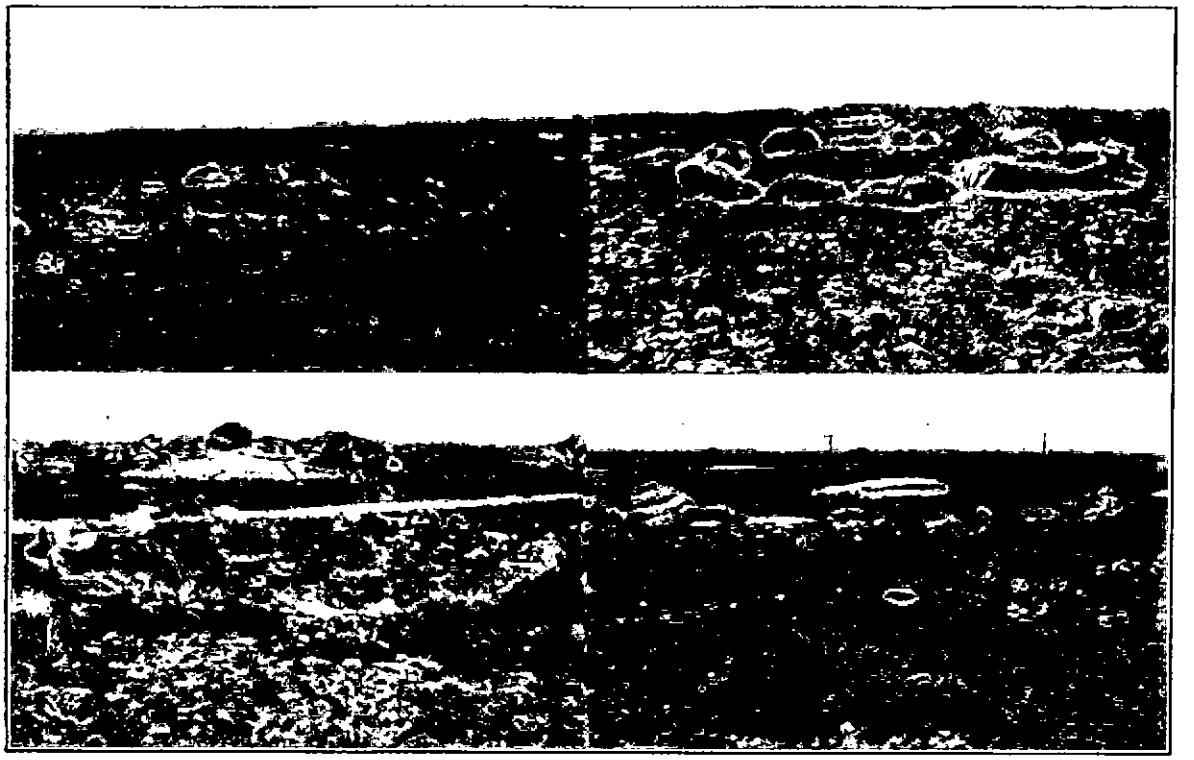
structure and the existence of the inscription definitely proves that the tempie is at least of the same period as that of the inscription if not earlier. The object of inscribing the inscription on a cornice belonging to the temple seems to have been mainly a religious one, that is, to invoke the god Vijayēndra as a witness to the grant made in connection with the restoration of the tank. Thus the temple and the tank both appear to be older than the inscription. It is possible to assign the temple to circa 900 A.D., though there is reason to believe that the main image existing now in the garbhagriha is by far later than the inscription itself, belonging perhaps to the 16th or 17th century.

According to the town-planning that obtained during the period there must have been, at some distance to the north-east of the Vishṇu temple, an Īśvara temple near which existed the tank of the place. The tank of the village is already mentioned. Near this there is an Īśvara temple which is of about the 14th century. But it is possible that near this spot existed an older Śiva temple. Indeed there are to be found some old sculptures of the Chōḷa and earlier periods nearby and some of these are set up now in a recent structure by the side of the Arkēśvara temple. There are also some sculptures, a liṅga and a Nandi bull set up in an Īśvara shrine immediately to the south of the Vijayēndra temple and these are said to have been brought from a ruined Śiva temple that once stood near the present Arkēśvara temple beside the tank. Immediately to the north of the Arkēśvara temple there is a maṇṭapa having pillars of the Noṇavinakere type, which in M. A. R. 1939, p. 56, have been assigned to the Gaṅga period. In the Mysore Gazetteer, Vol. V, p. 298, the place is said to have been under the sway of a Bāṇa king named Vijayāditya and to have probably derived its name from him. If that is so, the name of the temple, *viz.*, Vijayēndra, suggests that the original Vishṇu temple also was built by him. It is a pity that there is no inscription which records the construction of the temple. At Āvaṇi, however, there is an inscription (No. 38, Mulbāgal, Kolar District, E. C., X) on a pillar outside the southern gateway recording that the Noḷamba queen Dēvabbarasi got constructed a lake called Dēvabbe-samudra and a Vishṇu shrine at Horavangala. It is suggested in M.A.R. 1935, p. 50, that Horavangala may be Bētamaṅgala. But the inscription does not mention the name of Vijayēndra.

THE VIJAYĒNDRASVĀMI TEMPLE.

Main god.

The main god of the temple is called Vijayēndra locally. In the inscriptions No. 7 (*b*) Bowringpet of 1275 A.D. and No. 6 Bowringpet of 1288 A.D. the god is called Virriṛunda Perumāḷ [*cp.* the name given in an inscription to the god Kṛishṇa at Toṇṇūr (M.A.R. 1939, p. 29)]. In inscription No. Bowringpet 8 of 1167 A.D. the god is given yet another name—Maṇavāḷāḷvār. In the Epigraphia Carnatica of the



1. SOME PREHISTORIC CROMLECHS, PARANDAPALLI (p. 43).

2. A PREHISTORIC CROMLECH, HUNGUNDA (p. 58).

Kōlār District, Vol. X, the temple is called that of Vijayaraṅgasvāmi—probably due to the fact that there are actually two shrines in the temple which are respectively dedicated to Vijayēndra and Raṅganātha. Whatever the name of the god and the date of the consecration of the original image, it is probable that the present main image does not belong to the 10th century A.D. It is in all probability an image of the 16th or even the 17th century A.D. inasmuch as it happens to wear a Śrīvaishṇava caste-mark on its forehead and there is no image indeed of the 10th century so far discovered anywhere in South India that is definitely known to be wearing such a mark. The workmanship of the image is, however, extraordinarily good and, but for the existence of the caste-mark, could well have been ascribed to an earlier period.

History of temple.

Inscriptions prove that the place came under the sway of the Bāṇas, the Nolamba-Pallavas, the Chōḷas, Hoysaḷas and the Vijayanagar rulers successively. They also indicate that the temple received extensions during these periods. The temple, as it is, consists of a garbhagṛiha, a closed vestibule, a navaraṅga with the Gōvindarāja shrine to the left, an ardhamaṇṭapa enshrining the images of the Āḷvārs, a mukhamaṇṭapa and a pātālānkaṇa. Structurally, too, the different periods of extensions are well indicated particularly by the basement of each of the different compartments of the temple.

10th century structure.

The original structure appears to have consisted of the garbhagṛiha only with an open porch in front (c. 900 A.D.). The stone-built basement of this portion consists of three cornices of which the middle one is octagonal and the others are square. Between the octagonal cornice and the one rising above it, there is an inner cornice which is short and relieved by minute right-angled pilasters. On the north there is a stone sōma-sūtra. The outer walls of the garbhagṛiha are built of brick as at Narasamangala in the Mysore District and are relieved by slender right-angled pilasters bearing the loaf and biscuit-shaped mouldings. There are empty niches on the three sides of the garbhagṛiha on the outside. Of these the one on the west is surmounted by a horse-shoe-shaped turret and the pilasters bearing this turret are round and have wheel mouldings. The south-western corner pilaster bears on its abacus a two-handed stucco figure, thus suggesting that there might have been similar stucco sculptures on the other corner pilasters also. Below the eaves on the back outer wall of the garbhagṛiha there is a frieze of sea-horses constructed of brick and mortar. This frieze is missing on the other side walls of the garbhagṛiha. The brick tower above the garbhagṛiha was in all probability constructed during the Pāḷḷegār days.

The front porch of the original temple seems to have been open but walled in when the navaraṅga was added. The two front pillars which are now mostly imbedded

in the wall and the two pilasters on either side of the garbhagṛiha doorway form one group with their ribbed brackets which are generally met with in the Chōḷa and earlier periods. Each of these pillars stands on a base which has also ribbed mouldings. The base is short and square and the shaft has the eight-sided, sixteen-fluted and vase mouldings. Below the vase is an ornamental moulding consisting of two horizontal ribbed bands with garland hangings in low relief. Above this band appears the wheel moulding which in turn is surmounted by the ribbed brackets. The garbhagṛiha doorway is plain. The ceiling of the porch (that is, the present vestibule) has been carved with a padma in very high relief. The garbhagṛiha is about 7′-7″ square with an octagonal ceiling having in bold relief a padma in its centre. The petals of the padma are inset in a circle.

12th century extension.

The navaraṅga appears to have been constructed between 1167 A. D. (Bowringpet 8) and 1275 A. D. [Bowringpet 7 (*b*)]. The outer walls are plain and raised on a basement which has been worked in imitation of the older ones. The stone eaves are rude with low relievo kīrtimukhas at intervals. Inside the navaraṅga the central pillars are worked similar to those of the porch; but their brackets are quite different and bear no ribbed ornamentation. Such pillars are often met with in the structures of the 12th and 13th centuries. The ceilings of the navaraṅga are all plain except for the central one which has the carving of a padma inset in a circle.

The two dvārapāla figures guarding the navaraṅga doorway are undoubtedly of the Vijayanagara period. In the north-western corner of the hall is built in recent times a shrine in brick and mortar to enshrine the goddess Vijayalakshmī.

14th century extension.

The Gōvindarāja shrine to the north of the hall and the ardhamaṇṭapa in front of the navaraṅga both form one group. Their outer basement cornices prove this point: they are so different from the basement cornices of the navaraṅga. They consist of two plain and square cornices with a row of plain slabs set on edges between them. On the north outer wall of the ardhamaṇṭapa there is the figure of a fish in relief. The image of Gōvindarāja (Pl. VII, 1) seems sculpturally to belong to the 14th century. This date may be tentatively assigned for the construction of the shrine and the ardhamaṇṭapa. The workmanship of the image of Gōvindarāja is poor. He lies on Ādiśēsha attended by his consorts whose images are also rudely sculptured.

15th century extension.

The next stage of additions to the temple consists of the construction of the mukhamaṇṭapa which originally appears to have been open; but to have been walled in in recent times with size stones. The Draviḍian pillars of the mukhamaṇṭapa have brackets bearing the imitation ribbed brackets of possibly the 15th century.

16th century extension.

The last stage of extension is the pātālānkaṇa with its front porch probably assignable to the 16th century. The porch pillars are Draviḍian with plain brackets. There is a fragmentary inscription of the time of Kṛishṇadēva Rāya in front of the temple. Its existence indicates that the pātālānkaṇa and the porch were both constructed in his times. The two sets of the dvārapāla figures kept in the mukhamaṇṭapa and the ardhamaṇṭapa as also the images of the Āḻvārs in the ardhamaṇṭapa seem to belong to the Vijayanagar period.

In front of the temple is a rude late Garuda shrine of no architectural value. The Bali-pīṭha behind it seems, however, to belong to the 14th century. To the south-west of the pillar is an uyyāle-kamba.

The present main image (Pl. IV, 1) is perhaps assignable to the period during which the pātālānkaṇa and the porch were added. It is not known what became of the original image. The carving, however, of the present image is, as already said, extraordinarily good, though the same cannot be said of the images of his consorts. The god is seated on a lion pedestal with his left leg placed on the ground and the right knee folded up on the seat. On the left corner of the pedestal there is a maned lion seated on its haunches. To the right side of the pedestal there is another maned lion but bigger than its pair and having a longer tail. The tōraṇa behind the god rises gracefully to a little above the tiara of the god. Though the drapery and ornaments of the god are worked out in detail with minute skill and though the folds on the abdomen are carved in a very impressive way, the broad fingers of the hands and feet look rather unnatural and too broad to do credit to the sculptor. In other respects, however, the image is an example of the high standard of art that prevailed during the period.

Recent structure.

To the south of the Vijayēndra temple is a structure which is said to have once served as the kalyāṇa-maṇṭapa but to have been walled up recently and converted into a temple to enshrine the old Arkēśvara liṅga brought from the now disappeared Arkēśvara temple. The rude eaves and the Draviḍian pillars suggest that it was a structure of about the 16th century. In a walled up cell within the temple the old liṅga is set up. In a cell to its left is enshrined an image of Pārvatī, probably of the Vijayanagar period. In another cell to the right is set up an image of Shaṇmukha which appears to be of the Chōḷa period, probably brought from the disappeared Arkēśvara temple. The images of Sūrya-Nārāyaṇa, Gaṇēśa, Bhairava and Vīrabhadra set up against the walls inside the temple seem also to have been brought from the Arkēśvara temple. The image of the Nandi bull in front of the shrine reminds us of the one at Narasamangala in the Mysore District, though it is not as fine.

ARKĒŚVARA TEMPLE.

History and general description.

The old temple of Arkēśvara near the tank of the village is no longer in existence. The present temple near the spot seems to belong to the 14th century. The original temple seems to have faced south as indicated by the uyyāle-kamba. The present structure faces east and consists of an empty garbhagṛiha, a double vestibule (of which the inner ankaṇa is closed and the outer one is open) and a navaraṅga with a now disappeared porch. The basement cornices on which the outer walls are raised are similar to those met with in the construction of the mukhamaṇṭapa of the Vijayēndra temple. The pillars inside the navaraṅga are all Draviḍian with the cubical, octagonal and sixteen-fluted mouldings. On their cubical mouldings appear the figures of various gods, devotees, etc., like Gaṇēśa, Kaṇṇappa, linga and lady, Umāmahēśvara, Purushamṛiga, Vidyādharī, etc. The ceilings of the navaraṅga are arranged svastika-wise as at Kaivāra, Kuruḍumale and Maḍivāḷa. This supports the view that the temple is of the 14th century.

By the side of the temple is a recent structure in which are enshrined some old sculptures: *e.g.*, the Sōmēśvara liṅga, the images of the Saptamātṛikas, the image of Bhairava and Vīṇādhāri Vīrabhadra. These images appear to belong to the Chōḷa times. Among them the image of Vaishṇavī has a human-faced and bird-bodied Garuḍa which is rather peculiar. (Pl. IV, 2).

OTHER TEMPLES IN THE VILLAGE.

Hanuman temple.

There are two Hanumān temples in the village of which the one to the south-west of the Vijayēndra temple is a Draviḍian structure enshrining a colossal relievo figure of Āñjanēya, about 12′ high, in the striking attitude. The figure is represented as treading on Akshayakumāra and shows good workmanship. It is possible that the figure belongs to the 16th century.

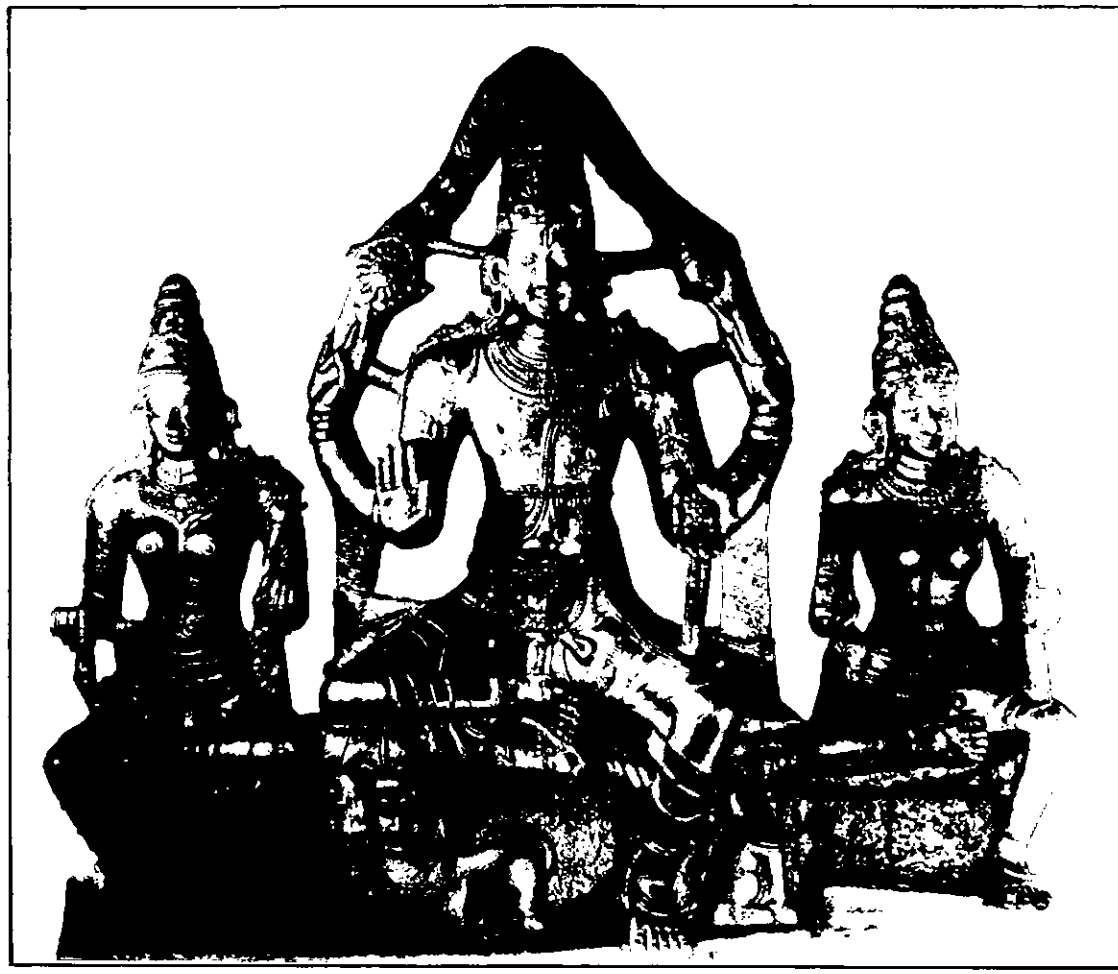
Dharmadeva temple.

The Dharmadēva temple standing a little distance to the south of the Vijayēndra temple is a modern structure of no architectural importance. It contains several painted wooden images. It is said that the Karaga festival is celebrated in the temple once a year.

Madivala.

Situation.

Maḍivāḷa is a village situated about half a mile to the south-west of Kyāsambaḷḷi which is the headquarters of a hobli in the Bowringpet Taluk of the Kolar District. During the period of the Chōḷa governor Iḷavañji Vāsudēvarāya (13th century) it



1. VIJAYENDRASVAMI AND HIS CONSORTS, VIJAYENDRA TEMPLE, BETAMANGALA (p. 47).

2. VAISHNAVI, ARKESVARA TEMPLE, BETAMANGALA (p. 48).

3. ILAVANJI VASUDEVARAYA, SVAYAMBHUVESVARA TEMPLE, MADIVALA (p. 52)

4. BHAIRAVA (DAKSHINAMURTI ?), SOMESVARA TEMPLE, HUNGUNDA (p. 59).

Mysore Archæological Survey.]

belonged to the Muḷuvāyi kingdom in Iḷavañji-nāḍu of the Nigariḷi Śōḷamaṇḍalam. The chief temple at the place is that of Svayambhuvēśvara which is an ornate structure built in many respects like the Sōmēśvara temple at Kuruḍumale.

SVAYAMBHUVĒŚVARA TEMPLE.

History.

Of the many inscriptions engraved on the walls, basement cornices and pillars of the temple, the earliest, namely, Bowringpet 35 (*f*) has been ascribed to c. 1200 A.D. though it does not in fact mention any date. The earliest inscription that gives a date is Bowringpet 35 (*b*) of 1228 A.D. which is to be found on the right side of the main doorway of the temple. It says that during the rule of Kuttāḍun Dēvan, son of Jayaṅgoṇḍa Śōḷa Iḷavañjiya Rāyan *alias* Mārāḷvān, two servants of the ruler made certain grants to the god. Thus the construction of the temple and the consecration of the liṅga are not mentioned in any of the earliest dated inscriptions. In the absence of such inscriptions therefore we may ascribe the temple to the period of Iḷavañji Rāya, grandfather of Iḷavañji Vāsudēva Rāya, the builder of the Sōmēśvara temple at Kuruḍumale. In the workmanship of the outer walls, the cornices, the pillars and pilasters, there is so close a resemblance between this temple and the Śōmēśvara temple at Kuruḍumale that it is very likely that Iḷavañji Vāsudēva Rāya followed the architectural traditions current during his grandfather's days while building the Sōmēśvara temple at Kuruḍumale. Some of the architectural features met with in the tempies of South Mysore as, for instance, the one at Rāghavāpura, are also to be found here.

Constructed in about 1200 A. D. the Svayambhuvēśvara temple belonging to the Kēśavan-paḷḷam of Iḷavañji-nāḍu continued to be endowed with grants during the late Hoysaḷa and Vijayanagar periods. Grants of land at the time of the Hoysaḷa king Rāmanātha are mentioned in the inscriptions Nos. Bowringpet 23, 25, 27, 33, etc. A gift made to the temple at the time of the Vijayanagar king Mallikārjuna-mahārāya is mentioned in inscription No. Bowringpet 18. Another gift made during the period of Virūpāksha (1472 A.D.) is mentioned in Bowringpet 19.

General description.

The temple faces east and consists of a garbhagṛiha, a double vestibule (of which the inner ankaṇa is closed and the outer one open), and a navaraṅga having in its central ankaṇa four Draviḍian pillars (Pl. VI, 1). All round the temple runs a pillared verandah which unfortunately has in many places collapsed and in others disappeared completely. In front of the temple there is a mahādvāra having a porch on the inner side and another porch on the outer side. The inner porch is borne on four pillars which, however, are different from those met with in the Kuruḍumale group of temples. Each of these pillars rises on a square base and has a sixteen-fluted shaft surmounted

Porches of mahadvara.

by indented cornice mouldings ornamented with hanging rudrāksha beads below them. At the base of the shaft is a vertical band of flutes while above the cornice mouldings already mentioned appears a vase moulding which is surmounted by what seems to be a trident or the 'Triratna' symbol. Above the vase appears a wheel moulding ornamented by vertical flutes. The abacus is square and is carved with the lotus design on its undersurface. The base of each pillar has its four faces carved with low relievo figures. Among the figures, there are an eight-handed dancing Śiva, an eight-handed standing Ardhanārīśvara, a seated devotee and a seated four-handed Gaṇapati.

The pillars of the outer porch of the mahādvāra are Dravidian in style with cubical and eight-sided mouldings. The capitals of these pillars have the imitation ribbed ornamentation. The pillars of the cloistered prākāra are all plain having each a cubical base, an eight-sided shaft and another cubical moulding resembling the base. It is not known when the cloistered prākāra was constructed. Possibly the mahādvāra and the prākāra were both built during the 14th century.

The tall pillar in front of the temple and the four-pillared Nandi pavilion are perhaps the contributions of the Vijayanagar period. Similarly the low-roofed plain structure enshrining a rude image of Pārvatī may have also been the contribution of the Vijayanagar or even later period.

Description of main temple.

The main temple which consists, as already stated, of a garbhagriha, a double vestibule and a navaraṅga has been raised on a basement consisting of five cornices as follows:—

(1) A cornice bearing the lotus ornamentation.

(2) A square cornice.

(3) An octagonal cornice with an inner cornice, above and below, bearing the lotus design.

(4) Square with an inner cornice of plain pilasters below and above.

(5) Square with lotus ornamentation below.

These cornices run uniformly all round the temple.

Outer walls.

The outer walls (Pl. II, 4) are relieved by right-angled, eight-sided and turret-bearing round pilasters. The round pilasters issue out of kalaśas. There are also on the outer walls broad and empty niches bearing turrets. These turrets are boat-shaped and surmount an eaves-shaped cornice moulding relieved at intervals by kīrtimukhas and bearing a frieze of sea-horses above it. In the middle of ach boat-shaped turret is a kīrtimukha arch having under it sometimes a seated lion (south-east, south), a dancing figure (north-east, north), a seated figure with folded hands (north) and mostly the figure of seated Gaṇēśa. The figure of Gaṇēśa appears also on the turrets borne by the round pilasters issuing out of kalaśas. All the pilasters

are decorated above their shafts with the loaf- and biscuit-shaped mouldings and are surmounted by capitals having plantain bud hangings as at Kaivāra and elsewhere in the mediæval eastern school of Mysore sculpture. The cornices, the pilasters, the turrets and the capitals together with the vertical designs appearing here and there on the square base of the pilasters and on either side of the kalaśas heighten the effect of light and shade forming the main feature of the ornamentation of this temple.

The navaraṅga has two niches on its eastern outer wall and three on its southern and northern outer walls. The sukhanāsi has one niche on the south outer wall and another on its northern outer wall. The garbhagṛiha has a niche on its south wall, another on its north wall and a third on its west wall.

Eaves.

The eaves are sharp and boat-shaped and run uniformly all round the temple. They are relieved at intervals by kīrtimukha ornamentation embellished on either side with variegated creeper and scroll work and enshrining figures of human heads mostly and sometimes those of differently shaped lotuses, of swans, Gaṇēśa, liṅga, Nandi, turreted small niches, Yōgā-Narasimha, kalaśa, etc.

Tower.

Above the eaves runs all round the temple a frieze of sea-horses. The temple has no parapet. The tower which is of brick and mortar does not appear to be very late in date, though it is difficult to believe that it is of the same date as the temple. Tentatively we may assign it to the fifteenth century. It consists of a tier of boat-shaped and square-shaped turrets on which rises an eaves-shaped cornice surmounted by a large square-shaped and high necked āmalaka with the figures of Yakshas (resembling Atlantes) and seated images of Śiva (south), Narasimha (west), Brahma (north) and Śiva (? east) on the facades. The cornice above the first tier has at the corners seated figures of bulls.

Navaranga.

The jambs of the navaraṅga doorway have vertical bands ornamented with lotus, scroll and creeper. These bands are carried over the lintel also. In the middle of the lintel is the representation of a kīrtimukha. The navaraṅga hall is large, being about 25 ft. square. The ceilings consist of plain slabs and are divided by beams, as at the Sōmēśvara temple, Kuruḍumale, into four compartments only, being arranged svastikawise round the central ankaṇa. Thus the east and south-east ankaṇas have one ceiling, the south and south-west have another, the west and north-west have a third and the north and the north-east have a fourth. The central ceiling is deep and large and raised on two sets of corner stones having, like the central slab of the ceiling, relievo carvings of lotuses inset in squares on their undersurfaces.

The navaraṅga pillars and pilasters are all Draviḍian in type as at Kuruḍumale and elsewhere and have the cubical, the eight-sided and the sixteen-fluted mouldings

on the shafts. Their capitals are provided with plantain bud hangings. On the cubical mouldings of the pillars appear the relievo figures of the following:—

Liṅgas with lady worshippers; Mārkaṇḍēya and the liṅga; Bēḍar Kaṇṇappa and the liṅga; Umamahēśvara, Vishṇu, Nandi, cow and liṅga, a sage, wheeling acrobats, seated lion, four-handed Gaṇēśa standing, ridden horse, ridden elephant, dancing figures, marching lion, wrestlers (north-west pillar), dancing Gaṇēśa, seated Lakshmī, Shaṇmukha riding a peacock but having only one head, Vālī and Sugrīva fighting, Śrīnivāsa, etc.

Vestibules and garbhagriha.

The cubical mouldings of the pillars on either side of the outer open vestibule are carved with the figures of Gaṇēśa, Vēṇugōpāla, Mahishāsuramardinī (in the Chōḷa style), an elephant attacked by a lion, etc.

The doorway of the inner vestibule has the creeper and floral ornamentation on the jambs and an eaves-shaped cornice above the lintel. The ceiling of the inner vestibule has the representation of a padma inset in a circle. The doorway of the garbhagṛiha has pilasters on either side whose eight-sided shafts rise on cubical bases ornamented with scroll work as in the case of the pilasters on the outer walls of the temple. The ceiling of the garbhagṛiha is raised on two sets of corner stones and has the carving of a padma in the centre. The main liṅga of the temple is about 2 feet high.

Images.

In the outer vestibule of the temple are kept the stone images of Bhairava, and Dakshiṇāmūrti. Both these images show a vigorous attitude though they are carved of hard granite. They are both relievo figures and belong, in all probability, to some older temple. They appear to hail from the Chōla times. In the navaraṅga are kept the following images:—

1. A lady devotee standing with folded hands.
2. Another lady devotee ornamented with rudrāksha necklace and armlets and wristlets. She is seated in padmāsana and in the attitude of dhyāna holding a rudrāksha garland in her hands.
3. A good standing figure of a chief looking very much like the image of Iḷavañji Vāsudēva Rāya at Kuruḍumale and Āvaṇi. He is bearded and has his hands folded. Perhaps it is another image of Vāsudēva Rāya himself. His wife and daughter are said in the inscriptions to have endowed the temple with grants.
4. A seated male figure with rudrāksha garlands like No. 2 above.
5. Image of a two-handed and standing lady with her right hand in the abhaya-mudrā and her left hand placed on her kaṭi. She wears her loin cloth like a *daṭṭi* and on the garment the folds are boldly shown. Her breasts are bare. She wears necklaces, armlets and wristlets as also

ear-pendants. The figure is in high relief and about 1½ feet in height. It appears to have been brought from elsewhere and looks very much older than the temple. It is not known whom it represents.

Dancing figure of a two-handed lady. There is a male figure to her right and a boar-faced anthropoid figure to her left. On either side below her are the figures of the sun (right) and boar (left). Perhaps it is a figure of dancing Durgā (?). This image too seems to have been brought from elsewhere and looks older than the temple.

7. A seated Gaṇēśa—rude.

Pillar in front of temple.

The tall pillar in front of the temple is about 40 feet high and tapering. Its eight-sided shaft rises on a cubical base. Above the shaft is an octagonal ribbed band surmounted by the vase and wheel mouldings. The abacus has floral ornamentation on its undersurface.

PĀRVATI TEMPLE.

The Pārvatī temple stands to the north of the northern kaisāle of the Svayambhuvēśvara temple. It is a structure of very late times containing what appears to be a late Vijayanagar period image of Pārvatī, about 2½ feet high, in the main cell. She holds abhaya, padma, padma and dāna. The temple consist of a garbhagṛiha, a vestibule and a navaraṅga. In the central ankaṇa of the navaraṅga the four pillars are Draviḍian having the usual cubical and eight-sided mouldings.

KUMĀRA SHRINE.

The shrine of Kumāra stands to the south of the Pārvatī temple. It is also a structure of very late times and consists of a garbhagṛiha and a vestibule only. The main image is a rude relievo figure, about 2′ high. It is four-handed and holds abhaya, dagger or Śakti, mṛiga and kaṭi. It rides a peacock.

OUTER PRĀKĀRA.

The area comprising the main temple, its prākāra and mahādvāra, the Pārvatī and otber temples as also the pillar in front of the main temple has been enclosed in a large outer prākāra which is now in ruins. In the north-east corner of this area is a pond provided with stone steps.

GANGAMMĀ SHRINE.

To the north-east of the Īśvara temple is a small late structure enshrining a *yantrakallu* called Gangammā by the villagers. Above the shrine is built, in brick and mortar, a tower which, in its appearance, resembles a North Indian tower.

Ramasagara.

VENKAṬARAMAṆA TEMPLE.

Rāmasāgara is a village situated about five miles to the south-east of Bētamaṅgala. The name of the Venkaṭaramaṇa temple at the place is wrongly given as that of Chennakēśâva in the Epigraphia Carnatica, Kolar District, while editing the inscription No. Bowringpet 12.

History and general description.

The outer walls of the garbhagṛiha and vestibule seem structurally to have been constructed in two different periods. Up to half of their present height their character suggests that they were put up some time during the 14th century. The rest of these compartments as also the navaraṅga appear to have been constructed during the 15th century. The original outer walls are relieved by right-angled and eight-sided pilasters having cubical bases.

Images.

The main image in the garbhagṛiha is that of the god Śrīnivāsa holding abhaya, chakra, śaṅkha and kaṭi. There is no prabhāvaḷi. Though the face of the image has good features, the drapery and other orñamentation are not so well worked as in the sculptures of the Hoysaḷa period. Nor are the images of the consorts of the god well executed. There appears to be however some attempt to copy Hoysaḷa models in the workmanship of the images Hence it is possible to assign the original temple and its images to the 14th century. There is a Tamil inscription at the north-western corner of the temple which has been ascribed to the 14th century.

VĪRABHADRA TEMPLE.

Vijayanagar structure.

The Vīrabhadra temple at Rāmasāgara iś a structure belonging to the late Vijayanaǧar period. It consists of a garbhagṛiha enshrining a rude image of Vīrabhadra, about 4′ high, a closed vestibule, a navaraṅga with thick Draviḍian pillars and a one-aṅkaṇa porch. The outer walls are raised on a basement consisting of two plain cornices and are rid of all ornamentation except for an obscene group appearing on the east outer wall of the navaraṅga. The tower above the garbhagṛiha is of brick and mortar and belongs to the Pāḷḷegār period.

ĪŚVARA TEMPLE.

General description.

The villagers call the god of this temple as Sōmēśvara. But in the Epigraphia Carnatica he is called Virūpāksha. In construction the temple is exactly like the Vīrabhadra temple. The porch here is borne on Dravidian pillars.

Navaranga.

The navaraṅga pillars are typically of the Vijayanagar period, having the cubical, the eight-sided and sixteen-fluted mouldings and capitals provided with plantain bud hangings. On the cubical mouldings of the pillars appear the relievo figures of Kaumārī, Sūrya, Durgā, an elephant pulling out a man, a figure in the attitude of cutting something with his dagger, a sage riding on a matsya, Gaṇēśa, seated lion, purushamṛiga, Tāṇḍavēśvara, Bālakṛishṇa, Kṛishṇa and the Gōpīs (naked), Vēṇugōpāla, a man worshipping the liṅga, Kāliya-mardana, long-trunked yāli, Durgā, a hunch-backed person standing with a staff (elsewhere identified as Sugaṭūr Tamme Gauḍa), Īśvara on Nandi, Chaṇḍikēśa, rearing lion, Vīrabhadra, dancing Yakshas, Bēḍar Kaṇṇappa, Yaksha musicians, a lady archer, dancing ladies, etc.

The ceilings of the navaraṅga are plain. Among the images kept in the navaraṅga the following may be mentioned: Gaṇēśa, Durgā, Bhairava, Brāhmī, Vārāhī, Māhēśvarī, Indrāṇī and Vaishṇavī. The respective vehicles of the goddesses are carved on the pedestals. Vārāhī has the buffalo for her vehicle.

Main cell.

In the inner vestibule is the image of a standing Pārvatī, about 2½′ high. The liṅga in the main cell is also about 2½′ high. A Nandi of hard stone but well worked is placed in the front porch of the temple facing the liṅga.

OTHER MONUMENTS.

Bhadrakali.

To the north-west of the Vīrabhadra temple is a small shrine consisting of two chambers of which the inner one enshrines a small image of Bhadrakālī, about 2½′ high including its pedestal. The image is four-handed and holds trident, paraśu, ḍamaru and kapāla. Since it is mutilated, it is not worshipped.

Pillars.

A tall pillar, about 24′ high, stands on a plain platform at a distance of about 50 yards to the east of the Vīrabhadra temple. At some distance to the north-east of the pillar is an uyyāle-kamba. Nearby is a small pillar, about 5′ high, which terminates in the form of a lotus bud. The people worship it as Māramma. On the east face of the shaft of the pillar is the representation of a human head wearing a tiara.

Tank.

To the east of the temples is a large tank called Bukka-sāgara. It is mentioned in the inscription No. Bowringpet 13 and belongs to the time of the Vijayanagar king Dēvarāya. May it be that the tank was constructed during the time of Bukka?

PĀTĀLAMMĀ TEMPLE.

The image.

This is a rude structure of plain pillars and mud walls and consists of just one cell with a maṇṭapa in front. In the cell is enshrined a seated image of Pātālammā on a horse pedestal. The horse is fully caparisoned. The goddess holds abhaya, trident, lotus and kapāla. Above her tiara is the representation of a five-hooded cobra. The image appears to hail from about the fourteenth century.

TIRUPATI GANGAMMĀ TEMPLE.

This is a recent structure and enshrines a very rude image of no artistic merit. The temple consists of a single cell. The goddess is called Tirupati Gangammā by the villagers.

Hunkundapatna.

Situation.

Hunkundapaṭṇa is a roadside village on the Kōlār-Bētamaṅgala road. It is situated at a distance of about 8 miles to the north-west of Bētamaṅgala aud about 11 miles south-east of Kōlār. The surroundings present the view of a very craggy country full of huge rocky boulders lying here and there and particularly in the west, south-west and south directions.

Legend.

About half a mile directly to the south of the village lies conspicuously a tor with a smaller boulder perched upon it (Pl. VII, 3). The tor is locally called the Sīta-guḍḍa and the legend goes that during the southern wanderings of the hero of the Rāmāyaṇa Sītā used to take her seat on this boulder.

Tradition.

At the time of the Sankrānti festival a *jātra* is held here every year and is said to be well attended by people. A story is told that during the time of Pūrṇiah a certain Āli was residing here and that he was engaged in several battles with one Sōmappa. It is also said that this Āli was giving great trouble particularly to the young girls of the neighbourhood.

Ancient site.

To the west and north-west of Sīta-guḍḍa there is a wide strip of land, now under cultivation, which abounds in varied ancient pottery (Pl. VII, 4). In the south-west direction of the tor there are the remains of a stone and mud fort wall which appears to belong to the late Vijayanagar period. Beyond the fort wall and in the south-west and north-west directions the fields are bounded by rocky boulders. These fields mark the site of an ancient town which appears to have been existing in the early centuries of the Christian era as can be judged from the different types of potsherds collected during an overground survey. The painted potsherds collected on the site are of the following description :—

1. Red and polished outside;
2. Red and polished outside and black and polished inside;
3. Red and black on the outside and plain inside;
4. Do with polished black inside;
5. Tan-coloured and polished on the outside and plain on the inside;
6. Do with polished black on the inside;
7. Incised ornamentation on the outer surface consisting of several linear and wedge-shaped designs;
8. Rope designs in relief on the outside.

Besides the potsherds of the above description, there were collected a large number of black spouts, plenty of iron slag pieces, shell bangle pieces, pottery spindle whorls, etc. Brick fragments are also to be found here and there on the site. Among the varied pottery collected there was none which had geometrical designs painted on it in light white as on the specimens found both at Chandravalḷi and Bramhagiri. It is possible to compare the site with the Śātavāhana layers at Chandravalḷi.

The remains of the fort wall consist of bastions, walls and parapets. Inside the area of the fort there are many stone foundations of houses.

Among other antiquities noticed on the site may be mentioned a hard stone image of Nandi and a mutilated figure of a standing four-handed Sūrya. The latter appears to date from about the 12th century.

Prehistoric antiquity.

There is also reason to believe that the surroundings of Hunkundapaṭṇa may contain vestiges even preceding the Śātavāhana period. To the west of Sīta-guḍḍa there are several cave shelters which, besides yielding potsherds of the Śātavāhana period, seem to have been the dwelling places of prehistoric man. About ten yeards in front of the Sīta-guḍḍa cave was picked up a somewhat broken but highly polished neolith. Near the find spot of the neolith there is a boulder with about half a dozen cuplike depressions on its upper surface. Each depression is about 5" deep and more than a foot in diameter.

VĒṆUGŌPĀLA TEMPLE.

The Vēṇugōpāla temple inside the village is a structure barely appearing to be a century old. It faces west and consists of brick and mortar outer walls and square pillars in the navaraṅga. The old image of Vēṇugōpāla is not worshipped now but is kept in the navaraṅga. The present image in worship is said to have been sculptured at Āvaṇi about 25 years ago. The temple does not call for any special remark.

Hungunda.

Prehistoric cromlechs.

The village of Hungunda is situated about two miles to the south-west of Hunkundapaṭṇa. It appears to be a place of great antiquity. About half a mile to the north of the village there is a wide strip of land, mostly under cultivation now, which is full of prehistoric cromlechs similar to those discovered near the Kolar Gold Fields (Pl. III, 2). Many of these cromlechs have been deprived of their rings of stones on the surface by the ignorant villagers. There are still several which are remaining intact. Their average diameter is about 15 to 20 feet. The boulders forming the rings on the surface are even larger here than those met with near the Kolar Gold Fields. The occurrence of these cromlechs coupled with the fact that in the neighbourhood are to be found traces of ancient gold mining, suggests that the authors of the cromlechs were perhaps prehistoric miners. This fact is supported by the name the village bears. In the Tamil inscriptions near the Sōmēśvara temple the name Poṟkundam is mentioned. Poṟkundam means golden hill and is perhaps the Tamil rendering of the Kannaḍa word Honkunda. In several parts of the ancient site large quantities of what are called gold husks are said to be found even now.

Historical period.

During the historical period also Hungunda seems to have been an important place. Its situation in a valley surrounded by rocky boulders afforded the place a natural means of defence. We learn from the inscriptions that various battles were fought near the place during the ninth and tenth centuries. There are many vīragals of the Noḷaṁba period to the south-east of the village.

Near the place where the inscriptions are found is a mound called Dimāladiṇṇe which is very ashy. The mound is extensive and indicates perhaps the site where in olden days gold was extracted. Nearby is to be traced an ancient site bestrewn with potsherds similar in character to those found near Hunkundapaṭṇa. On the surface we can see old painted and polished pots sticking out of the earth.

Among the inscriptions there is a pecular Siḍigallu on which are represented the figure of Gaja-Lakṣhmī, several symbols like the chatra, dīpa, sun, crescent, etc., a figure of Durgā, a horse with a tōraṇa behind, the severed head of a person above the horse, a person with drawn sword, etc.

SŌMĒŚVARA TEMPLE.

History.

The Sōmēśvara temple is situated on the hill to the west of the ancient site of the Dimāla-diṇṇe at Hungunda. The structure seems to hail from about the Chōḷa period, though the earliest inscription mentioning the temple is dated in 1280 A.D.

Description.

It consists of a garbhagṛiha, a vestibule and a navaraṅga in whose central aṅkaṇa there are four cylindrical pillars rising on square bases. The navaraṅga has a doorway on the south and another on the north. Structurally the navaraṅga seems to be a later addition or an after-thought since its outer basement cornices do not correspond with those of the garbhagṛiha and vestibule and since its outer walls are of brick and mortar while those of the garbhagṛiha and vestibule are of stone. But the four central pillars of the navaraṅga are unmistakably of the Chōḷa type as also the Nandi. Perhaps, as at Haḷe-Ālūr in the Mysore District, there was here a Nandi pavilion originally open in front of the temple and subsequently the present navaraṅga was built so as to include this pavilion.

The outer walls of the garbhagṛiha and vestibule which are relieved by thin right-angled pilasters are raised on a basement consisting of two cornices of which one is octagonal and the other square. The eaves have a sharp curve and are ornamented with kīrtimukhas at intervals on their front face.

In the navaraṅga are kept the figures of Nandi, Gaṇēśa, Vīrabhadra and Sūrya-Nārāyaṇa. The images of Nandi and Gaṇēśa are of course of the Chōḷa period.

The central ceiling of the navaraṅga has the figure of a padma in relief.

The doorway of the vestibule has it jambs ornamented with creeper, scroll and bead work. This ornamentation is carried over the lintel also. On either side of the doorway there is in the wall a creeper-bearing kalaśa as at the Aruṇāchalēśvara temple at Nandi. Inside the vestibule is kept a beautiful relievo figure of a seated Bhairava (or Dakshiṇāmūrti ?) (pl. IV, 4). It is a very forceful figure in bold relief with dishevelled hair and canine teeth. Seated in padmāsana the figure holds in its four hands the following attributes: abhaya, ḍamaru, snake and kapāla. There is sarpa coiling round the figure like the yajñōpavīta and the image wears nāgābharaṇa.

The liṅga in the main cell is about 3′ in height including the pedestal and is round-topped. It is worked of hard black stone.

That the temple belongs to the Chōḷa period is gathered by the circumstance that a Chōḷa copper coin was picked up near it during the time of inspection.

To the north-west of the temple are several natural caves which are worthy of detailed examination for any prehistoric remains that they may contain.

CHAUḌĒŚVARĪ TEMPLE.

The temple of Chauḍēśvarī is situated about a hundred and fifty yards to the east of the village. The structure seems to be of the Pāḷḷegār period and to have been renovated in recent times. It consists of a garbhagṛiha and a front maṇṭapa only which are both in very ruinous condition.

Old images.

Inside the garbhagṛiha there are independent images of the Saptamātṛikas attended by Vīrabhadra and Gaṇēśa which are all very probably of the Chōḷa times. They are all in bold relief and in the seated posture on a long pedestal of recent times. They are as under:—

1. Vīṇādhāri Vīrabhadra facing north with a two-handed lady attendant seated beside him.
2. Brāhmī facing east.
3. Kaumārī do
4. Vaishṇavī do
5. Vārāhī do
6. Indrāṇī do
7. Chāmuṇḍā called Chauḍēśvarī facing east.
8. Gaṇēśa facing south (rather small in size).

Chaudesvari.

No. 7 Chāmuṇḍā is the principal deity worshipped in the temple. It is larger in size than any other image in the group. It is about 3′ high and is eight-handed holding trident, dagger, sword, ḍamaru, ankuśa, bow, buckler and kapāla. She wears a garland of skulls and a skull-headed kirīṭa. She has canine teeth and flames are represented as darting from behind her head. The demon Mahisha whom she spears has fallen prostrate on the ground. The drapery of the goddess is well worked and the features of the body have a general forceful expression.

Markandesvara Betta.

(Near Vakkalēri).

MĀRKAṆḌĒYA TEMPLE.

(Pl. VI, 2).

Situation.

About two miles to the south-east of Vakkalēri, a village in the Kōlār Taluk, there is a hill known as Mārkaṇḍēśvara Beṭṭa which is noted for the large temple of Mārkaṇḍēya that has been built on its summit (Pl. VIII, 2). The structure is typically Dravidian in style and has almost all the appurtenant compartments of a South Indian temple except a huge gōpura above the mahādvāra.

History.

It is a pity that there is no lithic record or other evidence to indicate the date of its construction, though the temple is large. We have therefore to depend primarily on architectural evidence to deduce its history by stages. The conclusions suggested here are thus tentative only and stand to be corroborated by some future discovery of inscriptional or other evidence.

Structurally the garbhagṛiha and vestibule form a distinct group and seem to have been constructed during the 14th century as indicated by the outer basement cornices which correspond to those met with at the Vidyā Śankara temple at Śriṅgēri. The navaraṅga with its different basement cornices and outer walls forms the second group and may have been built during the 15th century. The third group which may have been added during the latter part of the 15th century consists of the mukhamaṇṭapa, the wide porch of the temple with its long flowing 'S'-shaped eaves, the kalyāṇamaṇṭapa to the north-east of the temple, the Vīrabhadra shrine to the south of the mukhamaṇṭapa with its surrounding pillared verandah and its front porch with pillars as at the porch at Kaivāra, the Nandimaṇṭapa, the Bali-pīṭha and the Vasanta-maṇṭapa. The fourth stage of addition which seems to have been made during the early part of the 16th century appears to consist of the māhādvāra and the lamp pillar only; while the fifth stage which perhaps is to be dated in the latter part of the 16th century seems to consist of the prākāra with its pillared verandah on the inside, the pillared verandah round the garbhagṛiha, vestibule and navaraṅga and the Saptamātṛika and Gaṇēśa shrines to the south and south-west of the main temple. The shrines of Kumāra (west), of Pārvatī (north-west), of Chaṇḍikēśa and Vishṇu, called Venkaṭaramaṇa (north) and of Kālabhairava (north-east) belong to the last group and are attributable to the early part of the 17th century, while the walling up of the opening in the north-west of the mukhamaṇṭapa and the provision of doors and windows here and there in the temple are of recent days. The brick and mortar tower above the garbhagṛiha and the Gaṇapati shrine may belong to the 17th century.

General description.

The basement cornices of the garbhagṛiha and vestibule have the following mouldings: (1) lotus; (2) rope band as at Śriṅgēri; (3) square; and (4) square with lotus. The outer walls are relieved by dwarfish, right-angled pilasters, pilaster-bearing kalaśas with creepers and turreted niches. The turrets are boat-shaped and are surmounted by a row of finials and rise on eaves-shaped cornices. Inside the niches there are the relievo figures of:—

Garbhagṛiha and vestibule.

South.—(1) dancing four-handed Gaṇapati;
(2) four-handed Brahma;

West.—(3) Janārdana with abhaya, chakra, śankha and gadā;
North.—(4) Śiva; and
(5) Sūrya.

Below the eaves there is a frieze of lotus moulding. The eaves are sharp and are relieved by kīrtimukha ornamentation at intervals on their surface. The brick and mortar tower is unimportant. The linga inside the garbhagṛiha is of black stone. The ceilings of the garbhagṛiha and vestibule are plain.

Navaranga.

Like the garbhagṛiha, the navaraṅga is square in plan. The outer walls are plain and consist of oblong stone slabs which are well dressed and set on edges. The basement consists of three cornices as follows:— (1) square, (2) sixteen-fluted and (3) eaves-shaped with leaf ornamentation and kīrtimukha arches and seated lions at intervals.

Mukhamantapa.

The mukhamaṇṭapa which appears to have been built in imitation of the navaraṅga so far as its basement, walls and pilasters are concerned, has a doorway on the east and another on the south. On either side of each doorway there are vertical panels of figure sculptures among which may be mentioned the figure of a two-handed person (identified by the late R. Narasimhachar elsewhere as that of Sugaṭūr Tamme Gauḍa—M.A.R. 1919, p. 5) leaning on staff and wearing cloak to the right side of the south doorway. On either side of the doorways appear the beaded and scroll ornamentation and on the lintels are carved the figures of Gōpālakṛishṇa.

The mukhamaṇṭapa is an oblong hall consisting of 18 aṅkaṇas and appears originally to have had a passage in the north-western corner. The ceilings are all flat excepting only the central one which bears a padma relievo inset in a square. The pillars of the hall are Draviḍian in style with cubical, eight-sided and sixteen-sided mouldings. Their capitals have the plantain bud hangings. Above the pillars of the central square the beams have on their inner faces interesting sculptures of dancing Yakshas, moving two-handed figures, two swans with their necks inter-locked and floral work. On the cubical mouldings of the pillars appear the relievo figures of gods, etc., among which may be mentioned Gaṇapati, Śiva, Brahma, dancing figures, Yōgānarasimha, Vīrabhadra, rearing and seated lions, anthropoid Gaṇḍabhēruṇḍa, Ugra-Narasimha, Kṛishṇa and the Gōpīs, Gajāsuramardana, a royal couple, a Siddha (with the legend Bāla-Siddhaya-Dēva), ladies engaged in kōlāṭa, etc.

That the mukhamaṇṭapa is a later addition or at least an after-thought is indicated by the pilasters set up against the east wall of the navaraṅga.

Navaranga.

To the right of the navaraṅga doorway is sculptured on the wall the relievō figure of a peacock with a cobra in its beak and above it is another figure representing fish. The navaraṅga doorway is guarded by the images of Śaiva dvārapālas. On the

jambs are carved vertical panels of figure sculpture. There are also to be found the usual beaded and scroll work on the jambs and lintel. A figure of Gaja-Lakshmī decorates the lintel. The ceilings of the navaraṅga are all flat excepting for the construction of a ventilator in the central square. The pillars are like those of the mukhamaṇṭapa with figure sculptures appearing on their cubical mouldings. Among these figures appear Gaṇḍabhēruṇḍa, a lady with parrot, monkey and cobra, Bhairava, Vishṇu, scenes of Kṛishṇa-līla, bearded drummer, huntress, a vigorous elephant, a dancer with dishevelled hair, Hanumān, a two-handed figure with something in his hands, Vidyādharī, etc.

Porch.

The basement cornices of the third group of structures consisting of the wide porch in front of the temple, the kalyāṇamaṇṭapa, etc., have a uniformity of design and consist of a square cornice, a plain pilastered inner cornice and an eaves-shaped cornice ornamented with leaf designs and kīrtimukhas alternating. The pillars of the porch are all Dravidian in style and have figure-bearing cubical mouldings alternated by eight-sided mouldings and are surmounted by capitals provided with plantain bud hangings. Among the figures appearing on the cubical mouldings are to be found those of a liṅga, a huntress, Kālinga-mārdana, Yōgānarasimha, monkey, Kōdaṇḍa-Rāma, Śiva, elephant, and a two-handed person wearing a cloak (identified as Sugaṭūr Tamme Gauḍa).

Kalyanamantapa and vasantamantapa.

Each of the two rows of pillars of the kalyāṇamaṇṭapa consists of four pillars having the usual figure-bearing cubical mouldings in addition to the eight-sided mouldings. The figures appearing on the cubical mouldings are as usual and are similar to those appearing on other pillars at the temple. The Gaṇḍabhēruṇḍa appears here also. Among the pillars of the vasantamaṇṭapa those on the north side are composite. The smaller pillars are borne on seated lions and the larger ones have square bases and thirty-two-fluted shafts with circular ribbed bands and vase mouldings surmounted by loaf-shaped mouldings. On the cubical mouldings of the larger pillars appear, as on other pillars, relievo figures of gods, devotees, etc. The capitals are provided with plantain bud hangings. The eaves of the vasantamaṇṭapa are similar to those of the porch. They are long and 'S'-shaped with deep flutes on the undersurface.

Virabhadra shrine.

The outer walls of the Vīrabhadra shrine are relieved by plain right-angled pilasters bearing oblong brackets. Some of them have the imitation ribbed ornamentation appearing on their brackets. The eaves are sharp with mouldings suggestive of the kīrtimukha appearing at intervals on their front face. The doorway of the shrine is designed like that of the mukhamaṇṭapa with the floral, the bead and medallion ornamentation. On the lintel is a relievo padma with another padma appearing on the

undersurface of the lintel. The cell containing the Vīrabhadra image is oblong measuring 18′ by 9′. In the middle of the shrine there is a beam poised on capitals having the plantain bud hangings issuing from the side walls. The image of Vīrabhadra, about 4′ high, stands on a pedestal about $1\frac{3}{4}$′ in height (pl. V, 3). The pedestal, the image and its tōraṇa are all carved of hard black stone. The god is four-handed holding sword, arrow, bow and shield. A small goat-headed attendant stands beside the god to the right with folded hands. The pedestal and the tōraṇa have been ornamented with padmas. The god stands under a kīrtimukha wearing kirīṭa on his head and moderate ornamentation on the body. He has canine teeth and his countenance is rather ferocious. The limbs are slim and the muscles are distinctly visible. The folds on the abdomen are boldly shown. On the whole the general appearance of the image leaves a good impression and suggests the influence of Hoysaḷa sculptures on the one hand and that of the Draviḍian on the other.

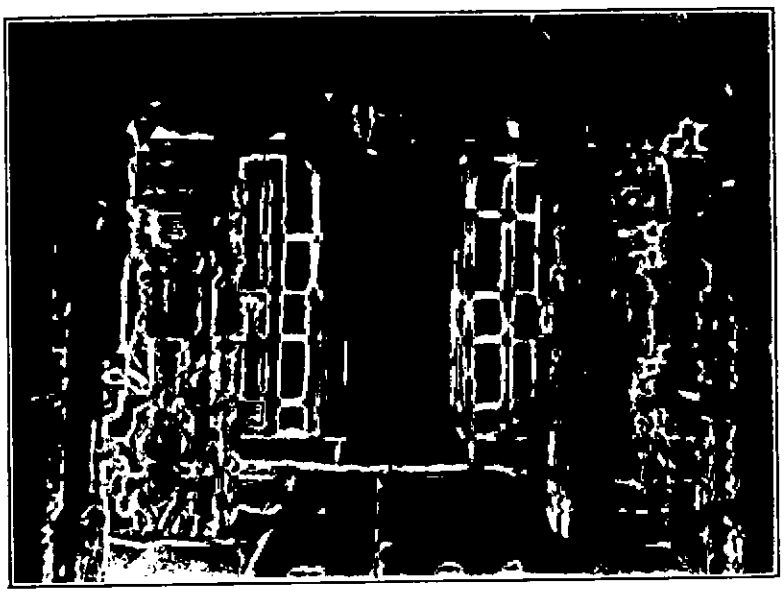
Porch in front of the Virabhadra shrine

The pillars of the porch (Pl. V, 1 and 2) in front of the Vīrabhadra shrine generally resemble those in the front porch of the Amaranārāyaṇa temple at Kaivāra in the Chintāmaṇi Taluk of the Kōlār District. But unlike those pillars these are carved of hard greyish granite with a wealth of minute details of ornamentation and of figure sculpture displaying a pleasing combination of varied designs and mouldings, smaller pilasters, niches and turrets, floriated arches, kīrtimukhas and gracefully hanging creepers, Yakshas, lions and elephants, kalaśas and parrots and the figures of gods and devotees. Each pillar is di erently wrou_ht and is highly impressive in all its different compartments. All the pillars are provided with capitals of plantain bud hangings and remind us of the pillars in the kalyānamaṇṭapas at the Sōmēśvara temple, Kōlār, and the Bhōganandīśvara temple at Nandi. The ceiling of the porch is square and divided into nine panels with Umāmahēśvara riding on Nandi in the central panel and the figures of the Dikpālakas in the outer panels.

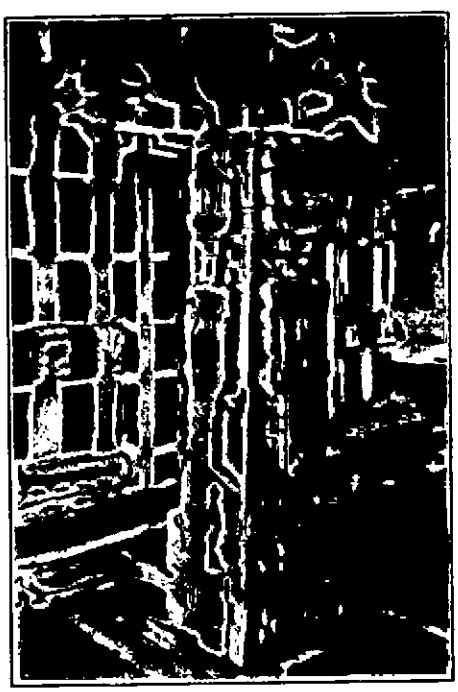
Mahadvara and lamp-pillar.

The mahādvāra of the temple is on the east side. It is about 20′ high and raised on a basement consisting of two cornices, of which the upper one only is ornamented with the leaf, kīrtimukha and medallion designs. The walls are plain. The gateway which is about 15′ high is furnished with two doorways, one on the outer side and the other on the inner side. The jambs of these doorways are well sculptured with figures of dvārapālas on the outer side and those of 'Madonna' on the inner side. Above these figures rises on the jambs an ornamental creeper scroll in the convolutions of which are carved the figures of dancing damsels, drummers, Kāliṇgamardana, peacock, Vidyādharī, Nandi, Bhaktas, sages, vigorous elephants, yālis, etc. The scroll work is carried on the lintel also. Gaja-Lakshmī decorates the lintels of both the doorways. In addition to the scroll design, the jambs have the bead and medallion ornamentation. On the right jamb of the inner doorway is sculptured a

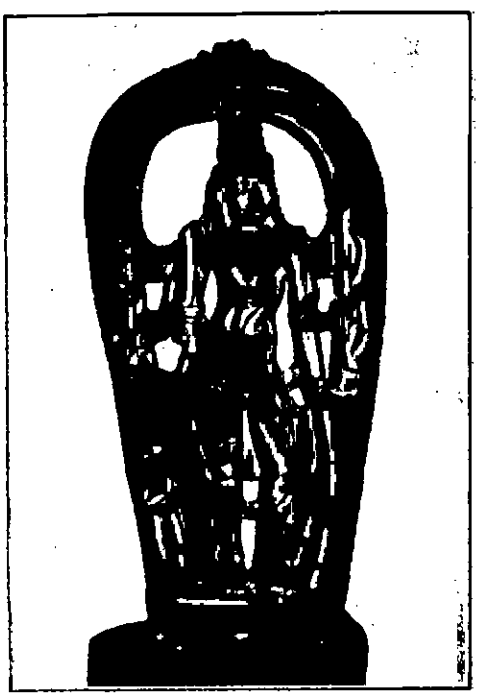
MARKANDEYA TEMPLE. MARKANDESVARA BETTA.



1 PILLARS OF THE PORCH IN FRONT OF VIRABHADRA SHRINE (p. 64).



2. ONE OF THE PILLARS OF THE FRONT PORCH IN FRONT OF VIRABHADRA SHRINE (p. 64).



3. VIRABHADRA (p. 64).

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rearing lion on a rearing elephant. On the left jamb of the same doorway is sculptured an elephant-bodied and tiger-headed monster from whose floral tail issues a creeper scroll in the convolutions of which are carved the figures of a linga and an archer.

Prakara, pillared verandahs, Saptamatrika and Ganesa shrines.

The outer prākāra with its long verandah on the inner side, the pillared verandah round the garbhagriha, vestibule and navaranga of the main temple, and the Saptamātṛika and Gaṇēśa shrines which all seem to belong structurally to one group, have been raised on a basement consisting of two cornice mouldings, one of which is eaves-shaped and ornamented with the leaf and kīrtimukha designs. The pillars of these structures are shorter and Dravidian in style with the usual cubical and eight-sided mouldings. They are further slightly tapering. On the cubical mouldings appear the relievo figures of gods, animals and devotees as on the other pillars of the temple. But the workmanship of these pillars is definitely inferior to that of the earlier pillars. Their capitals too are provided with plantain bud hangings, but these are rudely worked.

The Saptamātṛika shrine consists of an oblong cell with a porch of four pillars in front facing the main temple. In the cell are enshrined the rude images of the Seven Holy Mothers with Vīṇādhāri Vīrabhadra to their right and Gaṇēśa to their left. They are all seated in a row on a platform.

The Gaṇēśa shrine faces east and is constructed to the south-west of the main temple. It consists of a square garbhagriha and a front open porch of four pillars. The image of Gaṇēśa is a well worked one and carved out of black stone. Including its pedestal, it is about 2′ in height. The pedestal and the image are both carved with a good taste and belong, in style, to the period when the Vīrabhadra image was carved. But the cell containing Gaṇēśa is later.

Shanmukha shrine.

The Shaṇmukha shrine consists of a square garbhagriha and has plain basement cornices and outer walls. The two pillars of its front porch have rearing lions on elephants. The image of Shaṇmukha in the cell rides on a peacock. The god has twelve hands and six heads. The images of his consorts stand on separate pedestals. In their workmanship these images seem to belong to the Vīrabhadra and Gaṇēśa group. It appears that these images were enshrined in this cell at a later date.

Parvati shrine.

The Pārvatī shrine consists of a small square garbhagriha, a small square vestibule and a front porch of four figure-bearing Dravidian pillars. The image stands on a padma pedestal and is about 3′ high. In her four hands the goddess holds abhaya, padma, padma and dāna. There is no tōraṇa. In workmanship the image seems to belong to the latter part of the 16th century. The outer walls of the shrine are like those of the Shaṇmukha shrine.

Chandikesa, Vishnu and Kalabhairava shrines.

The Chaṇḍikēśa shrine which faces south consists of one cell with an image about a foot in height including the pedestal. The image is very rudely carved. The shrine is situated to the north-west of the main temple. The Vishṇu shrine consists of a small square cell and a porch borne on four figure-bearing Dravidian pillars. The outer walls of the shrine are plain. The god is called Venkaṭaramaṇa and is four-handed holding abhaya, chakra, śankha and dāna. The image is about $2\frac{3}{4}'$ high including the pedestal. It has no prabhāvali. In workmanship it is much inferior to the images of Vīrabhadra and Gaṇēśa. The shrine of Kāla-Bhairava is designed like that of Vishṇu with a pillared porch in front and contains in its main cell an image of Bhairava, about $1\frac{1}{2}'$ high.

Sivarapatna.

SŌMĒŚVARA TEMPLE.

Sivārapaṭṇa is a place of great antiquity situated at a distance of about 5 miles to the south-west of Vakkalēri.

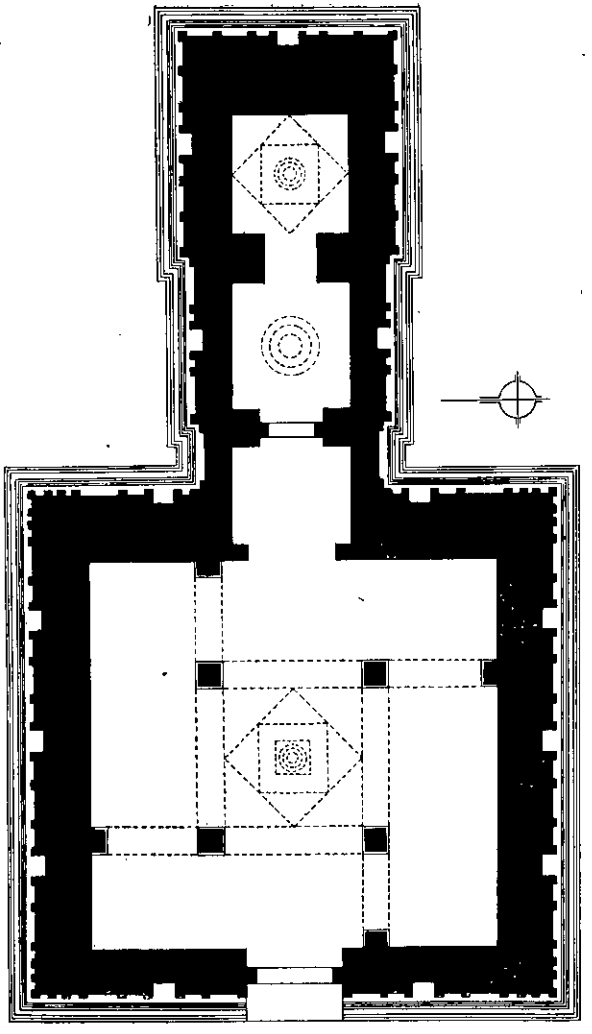
General description.

The Sōmēśvara temple at the place is an old structure dating perhaps from the Chōḷa times and consisting of a garbhagṛiha, a closed vestibule and a navaraṅga with three additional open ankaṇas in front. The outer walls which are of brick and mortar and of modern date are dilapidated in several places and call for no special remark. The liṅga inside the garbhagṛiha is round-topped and thick, being about a foot or a little more in diameter. It is of black stone and is set up on a square pāṇipīṭha consisting of three cornices of which the middle one is octagonal. The liṅga and the pāṇipīṭha are about $2\frac{1}{2}'$ high together.

The ceiling of the vestibule has a padma relievo inset in the middle. It is raised on two sets of corner stones with a lotus in the centre. The navaraṅga doorway has floral ornamentation on the jambs. In the central ankaṇa of the navaraṅga is a small couchant bull. It appears to be old though rather rude in workmanship. The central ceiling of the navaraṅga has a padma in relief. The four pillars of the central ankaṇa are peculiarly shaped with a low square base and an octagonal shaft superimposed by an octagonal vase moulding and an octagonal loaf-shaped moulding. The capital bears plain brackets. The two pillars of the ardhamaṇṭapa have also the same mouldings but have no vase. Their mouldings too are rudely worked.

History.

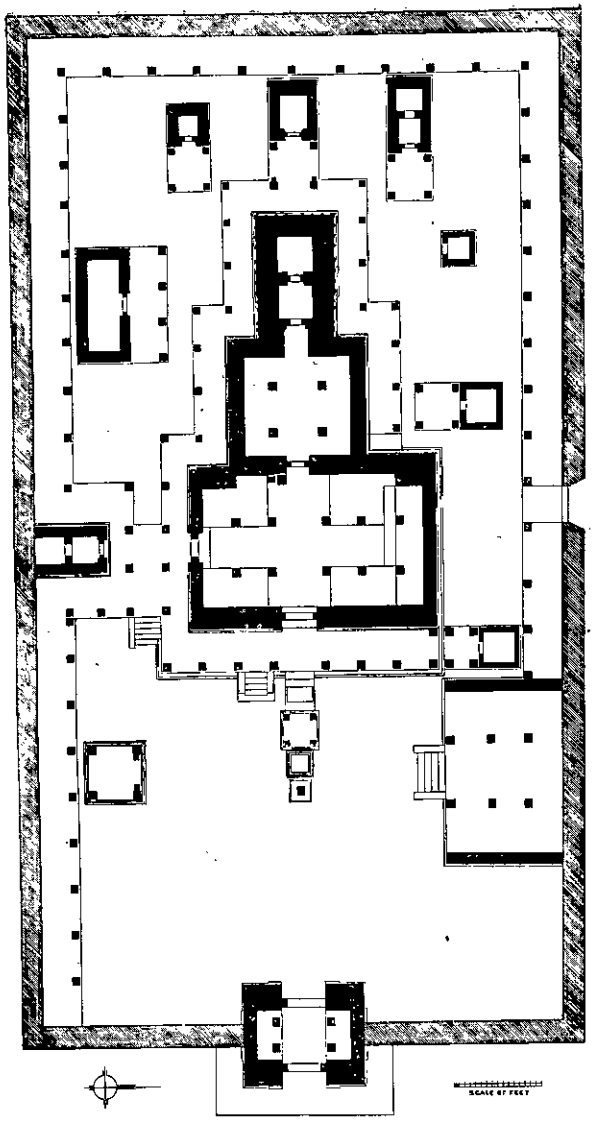
The inscription standing to the north-east of the temple is dated in 753 A.D.—the 28th year of the Gaṅga King Śrīpurusha. Though there is no reference to the temple in the inscription, it is not impossible that the liṅga inside the garbhagṛiha hails



SVAYAMBHUVĒŚVARA TEMPLE
AT
MADIVALA

SCALE OF FEET

1. (p. 49).



MĀRKANDĒYA TEMPLE
MĀRKANDĒŚVARA BETTA
VAKKALĒRI

2. (p. 60).

PLATE VI

Mysore Archæological Survey.]

from the Gaṅga times. The bull and the navaraṅga pillars appear also to belong to the same period as the liṅga. The pillars are worked of greyish granite while the liṅga and the bull are of black stone.

The images of Gaṇapati and Pārvatī are the contribution of the present-day sculptors at the village.

VARADARĀJA TEMPLE.

Outer view.

The Varadarāja temple which is to the east of the village is an old structure appearing to date from about the 13th century. It consists of a square garbhagṛiha, a square vestibule and a square navaraṅga. The outer walls of the garbhagṛiha are raised on a basement consisting of two cornices which are plain. The walls are relieved by right-angled pilasters ornamented with beaded hangings, ribbed band and vase and loaf-shaped mouldings. There are also niches on the outer walls. The eaves are sharp and have the kīrtimukha designs at intervals. An inscription dated in Saumya samvatsara was discovered on the basement cornice mouldings. The characters appear to belong to the 13th century.

Navaranga.

It is possible that the navaraṅga had once its outer walls built of brick and mortar as at the Sōmēśvara temple. The appearance of the navaraṅga is now like an open maṇṭapa. The hall is provided with a doorway on the south. The four central pillars of the navaraṅga are noteworthy. Each of them has a low square base superimposed by an octagonal moulding, the corner panels of the octagon having a wedge-shaped petal-like relievo figure. The shaft which rises above this moulding is sixteen-fluted with an octagonal band in the middle. This octagonal band consists of panels ornamented with scroll work. Above it at the top of the shaft is a triple ribbed band provided with floral hangings below. Above this band appears a vase-shaped moulding which is also sixteen-fluted. The navaraṅga ceiling has a padma inset in a square.

The doorway of the vestibule has been carved with floral ornamentation on the jambs. The garbhagṛiha is empty.

About ten yards to the west of the temple is a stone oil mill. To the south-west of the temple is another temple enshrining an image of Āñjanēya which appears to be of the Vijayanagar period.

Bellur.

KAṆVĒŚVARA TEMPLE.

General description.

Belḷūr is a road-side village about a mile from Narasāpur on the Kolar-Hospet road. The place seems to have been an ancient agrahāra town during the Hoysaḷa period. It contains a Vishṇu

temple dedicated to the god Rāmanātha to the north-east of which the Kaṇvēśvara temple is situated. The latter is built in the Dravidian style and consists of two garbhagṛihas of which the main one only has a tower of brick and mortar. The two cells open out into a common navaraṅga of square shape.

Outer view.

The outer walls of the temple are raised on a basement consisting of three cornice mouldings of which the first from the bottom is octagonal, the second square and the third square with a frieze of lotus petals below. The outer walls are relieved by right-angled pilasters with beaded hangings and biscuit-shaped mouldings. There are also, at intervals, turret-bearing niches on the outer walls. The turrets are horse-shoe-shaped. The eaves are sharp and bear kīrtimukha ornamentation here and there. The tower consists of a single turret only and is square-shaped. On the four faces of the tower are pilastered niches enshrining mutilated stucco figures of a seated four-handed Brahma (?) on the south, a seated four-handed Narasimha on the west, a seated Śiva (?) on the north and an empty niche on the east.

The navaraṅga has a doorway on the south and a perforated window underneath a pilastered niche on the east. In front of the temple is a porch with two pillars having the cubical and eight-sided mouldings.

Navaranga.

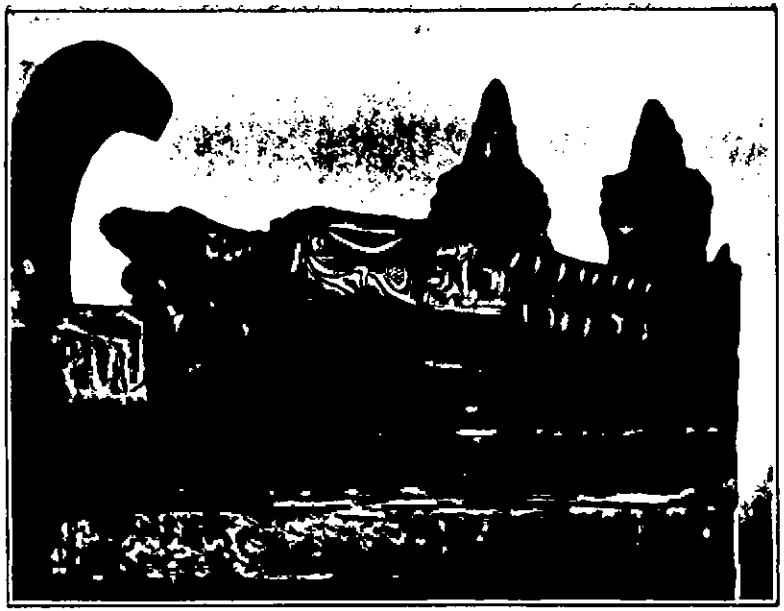
The pillars of the navaraṅga are similar to those of the porch in their design. The ceilings are all oblong. On the second ceiling from the east there is the figure of a padma in relief. The northern cell and the north-east aṅkaṇa of the navaraṅga have been walled up recently and serve as a store room and granary. In the hall are placed the images of two Nandis, a small Gaṇēśa and a Bhairava. These images are rudely carved.

History of temple.

The west wall of the navaraṅga shows that the garbhagṛiha and the vestibule formed originally a distinct group and that perhaps when the northern cell was constructed, the navaraṅga was also built along with it. The temple abounds in inscriptions of the twelfth and the thirteenth centuries and it is highly probable that the garbhagṛiha and the vestibule were both constructed during the twelfth century, while the navaraṅga and the northern cell were put up some time during the early part of the 13th century. The later additions to the temple have been made in imitation of the early structure.

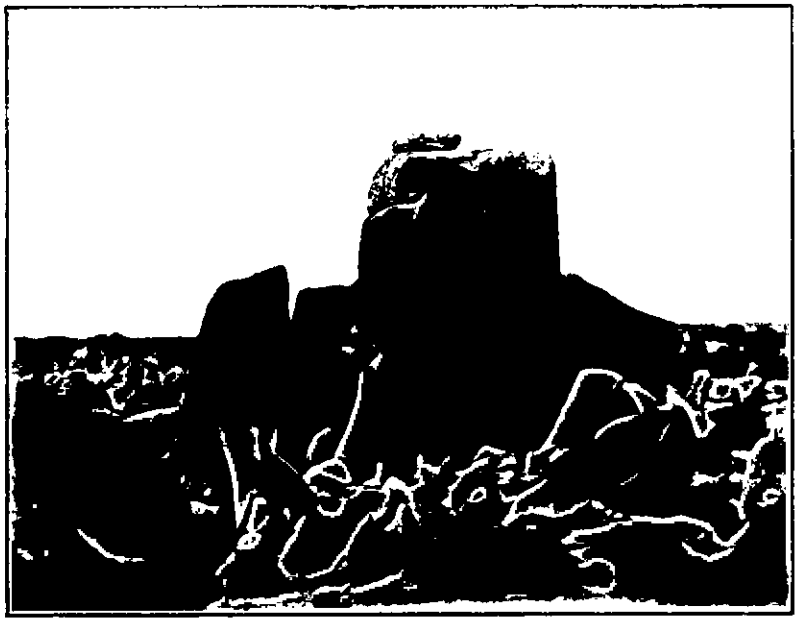
Parvati shrine.

To the north-west of the temple is a 17th century structure built for enshrining the goddess Pārvatī. It consists of a plain characterless main cell with a brick and mortar tower above it and a maṇṭapa in front borne on four Dravidian pillars. The outer walls of the maṇṭapa are built of rubbles, brick and mud. The doorway is on the south. The image of Pārvatī in the cell is about $2\frac{1}{2}'$ high with a tōraṇa behind. The image



1. GOVINDARAJA, VIJAYENDRASVAMI TEMPLE, BETAMANGALA (p. 46).

2. SOUTH-EAST VIEW OF MARKANDEYA TEMPLE, MARKANDESVARA BETTA (p. 60).



3 SITA-GUDDA, HUNKUNDAPATNA (p. 56).

4. VIEW OF ANCIENT SITE, HUNKUNDAPATNA (p. 57).

PLATE VII

Mysore Archæological Survey.]

and its tōraṇa are carved of the same stone. In workmanship the image is unmistakably of the late Vijayanagar period though the tōraṇa is present and the Vijayanagar period images do not usually have the tōraṇa.

In the south-western corner of the temple area there is a mono-celled Gaṇapati shrine which also hails from the late Vijayanagar period.

The mahādvāra is to the west of the temple area. It is dilapidated and characterless and seems to be a structure of the 17th century.

RĀMANĀTHA TEMPLE.

History and description.

The Rāmanātha temple is situated at about a hundred yards to the south-west of the Kaṇvēśvara temple. The earliest inscription which mentions the god is dated in 1153 A.D. [Kōlār 100 (*a*) Ep. Car. X]. The god is called Veṇṇaikkāmayaruḷiyav-Emberumān in the inscription. The structure appears to belong to the 12th century and consists of a square garbhagṛiha, a vestibule and a navaraṅga. The last has a doorway on the east. Another doorway which was on the south has now been walled up. There is a porch in front of the southern doorway. To the east of the eastern doorway there is the mahādvāra of the temple which seems to belong to the late Vijayanagar period.

Outer view.

The outer walls of the temple are raised on a basement consisting of three cornices of which the one at the bottom is octagonal, the second square and the third square with a frieze of padma petals below. The walls are relieved by right-angled pilasters with beaded hangings and loaf-shaped mouldings. There are also pilastered niches on the outer walls. Above the garbhagṛiha there is a brick and mortar tower which appears to belong to about the 17th century. The eaves are straight-sided and are relieved at intervals by kīrtimukhas.

Navaranga.

The eastern doorway of the navaraṅga has the floral and beaded ornamentation on the pedestal, jambs and lintel. In the centre of the hall there are four well-worked bell-shaped slender pillars surrounded by an outer row of plain slender pillars with cubical bases and octagonal shafts. The four pillars in the central ankaṇa have all the mouldings of a typical Hoysaḷa pillar. The eastern pair are sixteen-fluted and the western pair are eight-sided. Considering that these pillars are carved of granite, their workmanship is remarkable inasmuch as the bell mouldings are well ornamented with gracefully hanging beads and flowers. The central ceiling of the navaraṅga has a relievo padma.

The vestibule doorway is guarded by stucco dvārapālas of the late Vijayanagar period. The main god of the temple called Veṇṇaikkāmayaruḷiyav-Emberumān in an inscription of 1153 A.D. and Vāḷavandār in another inscription of the time of Rāmanātha, is now missing. It is said that the present image was brought from Daḷasanūr in Śrīnivāsapur Taluk. It appears to belong to about the 14th century. Though it is called Varadarāja by the people, the god is Śrīnivāsa in form. In its four hands are held the following attributes : abhaya, chakra, śankha and kaṭi. On either side of the god stand rude smaller images of his consorts on their own pedestals. The tōraṇa and the main image are of the same stone.

Main god.

BANGALORE DISTRICT.

Hoskote.

VIṬHŌBA TEMPLE.

The Viṭhōba temple at Hoskōṭe was built in c. 1740 A.D. The sannads belonging to the temple have been examined by the late R. Narasimhachar and noticed in the Annual Report of the Archæological Department for 1919. Built in the Maraṭha period the temple consists of a row of three cells facing east with a front maṇṭapa having tall Dravidian type pillars. The navaraṅga doorway is flanked by a pair of elephants. The jambs of the doorway of the main cell have floral ornamentation.

Maratha structure.

In the main cell the image of Viṭhōba, carved out of black stone, stands with the hands akimbo, with the images of his consorts standing on either side. In the north cell is enshrined Hanumān with folded hands. In the south cell are the images of Garuḍa and Gaṇapati.

VARADARĀJA TEMPLE.

The temple of Varadarāja is situated at a distance of about 100 yards to the east of the Avimuktēśvara temple. It faces west with a garbhagṛiha, a double vestibule and a mukhamaṇṭapa. The structure seems to belong to the sixteenth century.

The god stands with his consorts in samabhaṅga holding abhaya, chakra śankha and gadā. The drapery with its conventional folds and the general features and ornamentation of the image indicate similarity with the well-known Vijayanagar period sculptures. The image wears the characteristic archaic smile and has wide nostrils. To the south of the main cell there is another cell with its own

Main image.